

Amateur Photographer

THE YEAR'S **BEST KIT**
Our pick of the **best cameras, accessories and lenses** of the past year from the **AP Awards**



Passionate about photography since 1884

The world's top **travel photos**

The stunning winning images of **TPOTY 2014**



Dog's life

3 top dog photographers share their techniques for perfect pooch pictures



Location guide

Justin Minns reveals a top landscape location

At the heart of the image



**Nikon
School**



Nikon School is a best in class photographic training facility located at our Nikon 'Centre of Excellence' in the heart of London, just two minutes from Oxford Circus. Equipped with the latest Nikon camera technology, the school is a creative, inspiring venue that gives rise to the best in photography. Courses run from Tuesday to Saturday and range from getting started with DSLR photography, to technique-specific courses and photography experience days. Book your course at nikon.co.uk/training.

Nikon School at Nikon Centre of Excellence, 63-64 Margaret Street, London, W1W 8SW



COVER PICTURE © RHIAN WHITE

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A week in photography



In the week that the Oscars steals the headlines, we present our own Oscars – the AP Awards 2015. Unlike our more famous counterpart, we no longer have a Best Film category, but we do hand out 20 other real awards at the UK photo industry's most prestigious event, which was held recently, once again, at the historic Royal Horseguards Hotel in London.

Such is the Awards' reputation that senior

industry figures fly over from Japan to be there. This is a tribute to the AP technical team, whose authoritative, impartial reviews are second to none among our peers. Every year, though, the task of choosing the winners gets ever tougher, because the bar has become so high. In short, there are few 'bad' products these days, but there are still those that are a little more exceptional than the rest. To see which ones they are this year, turn to page 48. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



Vertical Limit by Greg Whitton

Fujifilm X-T1, 55-200mm, 1/550sec at f/11, ISO 200

This image by AP reader Greg Whitton was uploaded to our Flickr page. It shows Helvellyn, Catstycam and Swirral Edge in the Lake District.

The Lake District in north-west England is an immensely popular location with photographers, due to the overwhelming variety of

images the location can offer. While we most often associate the area with shots of water and verdant vistas of grass, the location also serves up stunning scenes such as this.

Shooting in the winter has meant that Greg has captured the stunning light highlighting the shapes and

lines, as well as the snow, which adds a tonal texture.

If you would like to see one of your images gracing this page of AP, upload it to our Flickr, Facebook or website gallery (www.amateurphotographer.co.uk). You could win a year's digital subscription to AP, worth £79.99.



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 18.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 18.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Ilford Galerie paper

Ilford has launched five new Galerie Prestige premium fine-art papers. Gold Fibre Gloss, Cotton Artist Textured, Textured Cotton Rag and Smooth Cotton Rag have a weight of 310gsm. Fine Art Smooth has a weight of 200gsm. All are available in A4, A3+ and A2 sizes and various roll formats. For details, visit www.ilford.com.



NX1 revamp

Improved focusing responsiveness and greater control of AF speed in video mode are among the claimed benefits of a new firmware upgrade released for the Samsung NX1. Firmware Update v1.2 is available at www.samsung.com.

Pixma printer duo

Canon has launched two new Pixma printers in the shape of the Pixma Pro-100S and Pro-10S, each boasting enhanced Wi-Fi. Improvements include easier access to cloud-based storage, explained Canon UK's David Parry. Due out this month, the Pixma Pro-100S (£499.99) uses eight dye-based inks, while the Pro-10S (£699.99) features a pigment ink system.

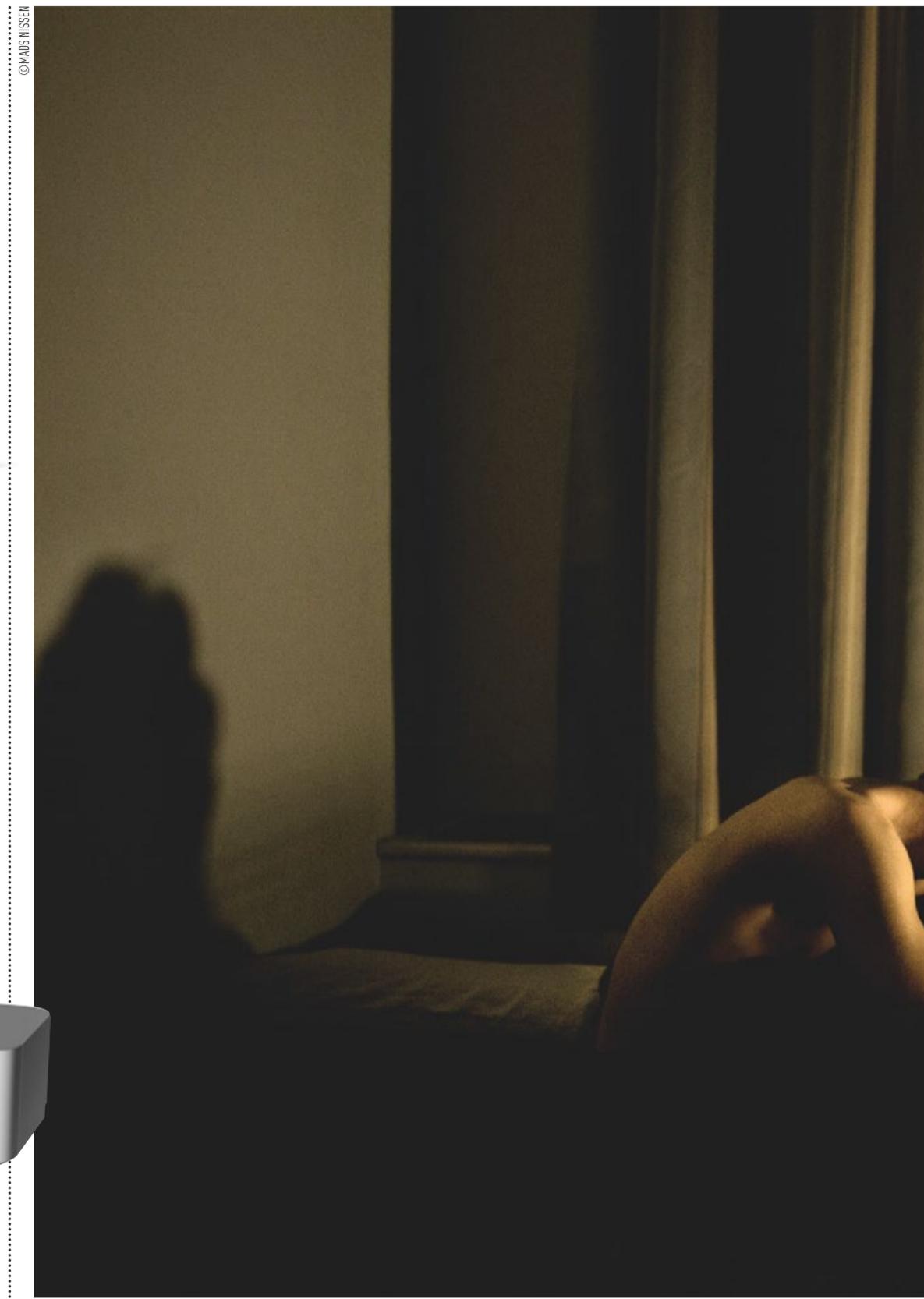


PowerShot SX410 IS

Responding to consumer demands for long zooms in 'tiny' bodies, Canon has unveiled the PowerShot SX410 IS bridge camera. Priced £249.99 and due out in March, the SX410 IS features a 40x optical zoom, 20-million-pixel imaging sensor and a DIGIC 4+ image processor.

Ixus news

Due out in May, the Canon Ixus 275 HS incorporates a 20.2-million-pixel imaging sensor, a 12x zoom and built-in Wi-Fi and NFC wireless functionality. Priced £189.99, the Ixus 275 HS is designed to enable wireless shooting via the Canon Camera Connect app.



WEEKEND PROJECT

Objects from your shed

The shed might not be the first place you'd look for photographic inspiration, but if you don't consider its potential you could be missing a trick. Nestled among the lawnmower and bikes, you'll probably find a few rusty old tools and other paraphernalia that can make the perfect still-life study. Distressed, worn items have a story to tell, which you can help translate into photographic form. Some objects will make an interesting image on their own, while others can be grouped together as a study in composition. Any camera will be suitable, although you might want to consider using a prime lens. Also, a tripod is vital. While there's nothing wrong with using flash, soft and diffused window light can produce some lovely effects.

1 If you have only new tools hanging up in your shed, see what relatives and friends might have tucked away. Alternatively, visit a reclamation yard or car-boot sale to find some well-used and loved tools.

2 Take three tools, and instead of shooting them together, shoot them all identically. Then, in Photoshop, create a new document and position the images side-by-side to create an understated triptych.

BIG picture

Winner of the World Press Photo of the Year 2014 by Mads Nissen

 This image by Mads Nissen, showing a young gay couple, captures an intimate moment in St Petersburg, Russia. Life for lesbian, gay, bisexual and transgender people is becoming increasingly difficult in Russia, as sexual minorities face legal and social discrimination. The organisers of the World Press Photo of the Year competition praised Nissen's image for its subtlety and restraint, especially in an era where graphic images are frequently used for cheap propaganda shock value. This image is part of a project called 'Homophobia in Russia', and comes as the latest in a series of prizes for Mads Nissen, who works for Danish newspaper *Politiken*. Visit www.worldpressphoto.org.

Words & numbers

The work of most photographers would be improved immensely if they could do one thing: get rid of the extraneous

William Albert Allard

American documentary photographer (b1937)

10

Number of Nikon compact cameras announced in first six weeks of 2015 (details next week)



Look for old tools in your shed for still-life subjects

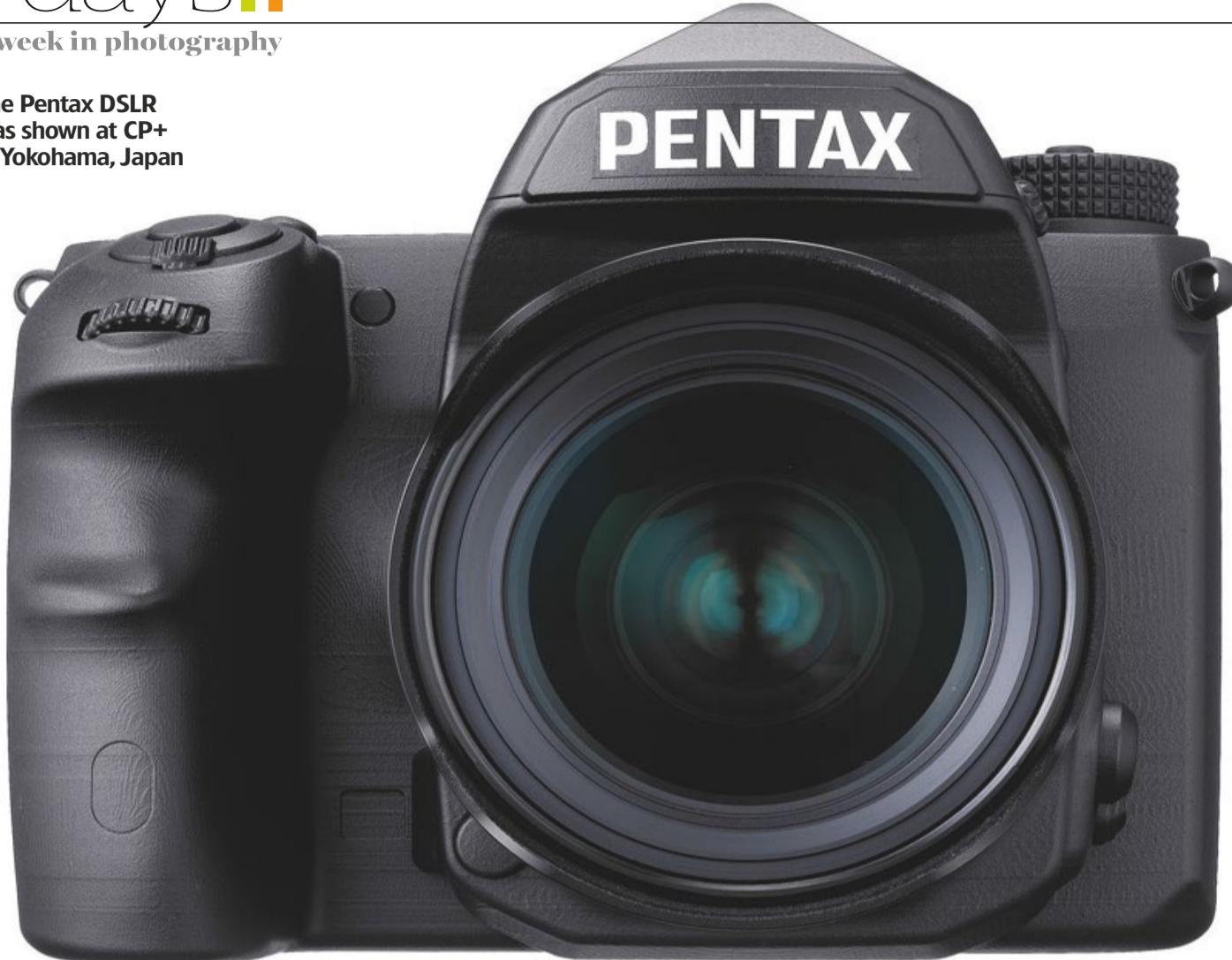


3 Choose a background that complements your main subject. Look downwards and you might find that your shed floor provides the perfect solution. Pieces of old wood can also make a lovely backdrop.

4 If you've converted your image to mono, experiment with split-toning. Light tones work well with highlights, with darker tones for shadows. The technique is simple to carry out in Camera Raw or Lightroom.

© PHIL HALL

The Pentax DSLR was shown at CP+ in Yokohama, Japan



Wideangle lens on planned Sigma dp0

 SIGMA has announced plans to launch the dp0 Quattro, a high-end compact that incorporates a 14mm f/4 lens, equivalent to 21mm on a 35mm DSLR.

The 11-elements-in-8-groups lens includes four 'F' low-dispersion glass elements, two special low-dispersion elements and two aspheric lenses designed to reduce chromatic aberration and distortion.

Like its Quattro siblings, the dp0 uses a Foveon X3 Direct Image Sensor.

Meanwhile, Sigma has revealed more details of the previously announced dp3 Quattro.

Features include a 50mm f/2.8 (75mm equivalent) lens.

The dp3 Quattro is designed for 'mid-telephoto and macro-range photography'.

No details have been released about price or availability of either camera.

Pentax full-frame DSLR on horizon

 RICOH Imaging has put an end to years of speculation by formally announcing that it is developing a full-frame Pentax DSLR.

Ricoh says the camera should appear on the market towards the end of this year.

It will feature the Pentax K mount, making it compatible with a huge range of lenses.

The new DSLR will also work with DA-series lenses designed for APS-C

SLRs, using a 1.5x crop mode.

Beyond this, Ricoh has released little information. A single product shot suggests that it could be relatively small for a full-frame DSLR, but it has a pronounced pentaprism reminiscent of classic manual-focus 35mm SLRs.

Ricoh says the exterior design is 'yet to be finalised', but a number of familiar Pentax design motifs appear to be present, including a locking

exposure-mode dial and a focus-mode switch on the lens throat.

An electronic control dial is placed on the handgrip in front of the shutter button, which itself is surrounded by the on/off switch.

There appears to be a receiver for an infrared remote control, and a PC socket for studio flash units on the side of the pentaprism.

Relatively few current Pentax lenses are designated as being full-frame-compatible 'FA' models. These include three premium Limited series primes (31mm f/1.8, 43mm f/1.7 and 77mm f/1.8) and two Macro primes (50mm f/2.8 and 100mm f/2.8).

See below for two new FA lenses.

New full-frame 70-200mm and 150-450mm Pentax lenses

 TO COINCIDE with the full-frame DSLR news (above), Ricoh has announced two K-mount telephoto zooms, a Pentax 70-200mm f/2.8 and 150-450mm f/4.5-5.6.

Ricoh has confirmed that the HD Pentax-D FA* 70-200mm f/2.8 ED DC AW and the HD Pentax-D FA 150-450mm f/4.5-5.6 ED DC AW will work on full-frame cameras.

The 70-200mm is designated a 'Star' lens, indicating that it offers among the very best image quality



of all the company's optics.

Both lenses feature weather-resistant construction, with an array of seals to prevent dust and water ingress. They have in-lens DC focus motors, and a new three-position switch for the 'Quick Shift' manual focus system.

Alongside a conventional manual

M mode, QFS/A is an autofocus priority setting that allows manual adjustment after autofocus has been achieved. QFS/M is a manual focus priority setting that allows autofocus to be overridden completely by turning the manual focus ring.

There is no word on launch dates.



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Pentax K-S2 DSLR unveiled

PENTAX brand-owner Ricoh Imaging has unwrapped the K-S2, a DSLR claimed to feature the world's smallest dustproof, weather-resistant camera body in its class.

Designed to 'rival high-end models' on image quality, the 20.12-million-pixel K-S2 boasts 100 weather seals to help prevent intrusion of water and dust into the camera body.

The 11-point Pentax SAFOX X AF system

includes nine-cross type sensors at the centre, and aims to ensure pinpoint focusing down to -3EV.

The camera has a top ISO of 51,200 and is due out in a choice of black, white, or black & orange main body colours, priced £549.99 body only.

For the first time in a K-series camera, Ricoh has installed wireless LAN (Wi-Fi), for wireless connection to tablets and smartphones. It also has NFC functionality. Its 180° screen is designed for

easy self-portraits.

Other features include a top shutter speed of 1/6000sec and a claimed burst rate of '5.5 images per second'.

Kit options will include one with a retractable Pentax-DA L 18-50mm f/4-5.6 DC WR zoom, priced £649.99.

A 'premium lens kit' option includes an smc DA 18-135mm f/3.5-5.6 ED AL [IF] DC WR. This outfit will cost £879.99.

A launch date has yet to be announced.

Samsung announces NX500

SAMSUNG has revealed a new CSC, the NX500, which packs the functionality of the NX1 into a more portable body.

The 28-million-pixel, backside-illuminated, APS-C-sized sensor is borrowed from the NX1, which was announced last year.

Equipped with a DRIMe V processor, Samsung claims it can continuously shoot at up to 9fps.

Also featured is Samsung Auto Shot, which uses motion detection to predict the moment to take a shot in



difficult action scenarios.

The camera has an ISO range of 100-25,600 (expandable to ISO 51,200), a maximum shutter speed of 1/6000sec and is capable of shooting JPEG and raw files.

Described as 'palm-

sized', the NX500 carries a 3in Super AMOLED tiltable touchscreen, and supports 4K and UHD video recording. It also features Wi-Fi, Bluetooth and NFC connectivity.

The NX500 is due in March at a price yet to be announced.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

EVERYWHERE



D&AD Next Photographer Awards

The D&AD Next Photographer Award, a brand-new prize for up-and-coming photographers, opens this year, offering industry mentoring and artistic funding. Enter your three best images by next week.

Deadline 4 March. www.dandad.org/en/next-photographer-award



FIFE

© CAROLINE TROTTER



LONDON

© ANJA NIEMI

Fife Fishermen

Caroline Trotter offers a selection of considered, thoughtful portraits of Fife's grand tradition of fishermen, in a series that forms part of the Scottish government's 'Year of Food and Drink'.

Until 15 March
www.scotfishmuseum.org

LONDON



© ALLAN FORSYTH

Darlene and Me

Anja Niemi presents a conceptual series based around the fictional character of Darlene, played by herself and inhabiting a house in the Californian desert. It's well worth visiting.

Until 10 March
www.thelittleblackgallery.com

Allan Forsyth: Chasing Light – Following Shadow

Allan Forsyth's imagery encompasses not only conventional photographs but also photograms, computer-generated imagery and more. We featured him in AP last year and with good reason – his work is great.

Until 6 March
www.galleryelenashchukina.com

Metamorphosis of Japan After the War

In 1945, as the Second World War came to a close, Japan was devastated. How the nation rose to power again is a fascinating story, documented in more than 100 black & white photos arranged in a narrative for this exhibition.

Until 26 April. www.openeye.org.uk



MERSEYSIDE

© NICK DODD



Viewpoint Lars Rehm

Manufacturers need to rethink the connected camera concept to give users a more satisfying experience

Xenon flashes, zoom lenses and larger image sensors mean that dedicated cameras still have the edge over smartphones in certain situations. On the other hand, mobile devices can score with connectivity features, responsive touch interfaces and the ability to install and run a multitude of camera and editing apps. Given the complementary feature sets of the two product categories, it's not surprising that several manufacturers have made attempts at combining them. However, so far the hybrid devices have failed to make a lasting impression in the marketplace, which can be attributed to a number of factors:

Usability Cameras are not held in the same way as smartphones and controlling a compact camera like the Samsung Galaxy Camera or system camera like the Samsung Galaxy NX via an Android-powered user interface can be awkward. Playing Angry Birds on your camera screen is a nice party-trick, but traditional camera user interfaces allow for quicker and more precise modification of settings.

Portability The 'always with you' factor is a major advantage of smartphone cameras. Most people don't want to be without their phone and current devices are thin enough to fit into a pocket or purse. However, connected cameras are larger than smartphones, so you are more likely to leave them at home when not planning to take pictures.

Versatility Most connected cameras offer 3G or 4G data connectivity, allowing for direct upload of images to cloud services or social networks. However, in spite of built-in GSM modules, most models cannot be used for



The Samsung Galaxy Camera 2 has a 21x zoom, a touchscreen interface and Android OS

placing phone calls, so you'll still have to carry your phone. At that point, you might as well use a traditional camera with built-in Wi-Fi and the hotspot feature of your smartphone.

Mobile photography image quality requirements Mobile photography is not about making large prints but posting online on platforms such as Facebook or Instagram. Those services use low-resolution images, which means cropping can, within limits, be a viable alternative to a physical zoom. This means that the zoom lenses of connected cameras are not as relevant to the target user as manufacturers would like.

Current camera/smartphone hybrids are impressive pieces of engineering, but they fail to address any specific user needs. In the long run, it won't be enough to merge an existing smartphone with an existing digital camera model to create a hybrid. Manufacturers will have to design more integrated solutions that experiment with new form factors and technologies to help explore previously unimagined uses and take imaging to the next level – 2015 seems like a good year to start.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPreview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm

New Books

The latest and best books from the world of photography. By Oliver Atwell



Fullmoon

by Darren Almond, Taschen, £44.99, hardback, 400 pages, ISBN 9-783-83654-661-4



THE LANDSCAPE genre can be a difficult concept to explore. This isn't due to any lack of subjects or demands for technical proficiency, but rather that landscapes are such a popular genre, where else is there to go?

One answer lies in this achingly beautiful collection from conceptual artist Darren Almond, a practitioner whose work often explores the themes of memory, cultural history and time.

In *Fullmoon*, Almond's conceptual edge navigates the terrain of the poetic. The execution is simple. Almond visits landscapes around the world and shoots them under moonlight, often leaving the shutter of his camera open for over a quarter of an hour. Such a long exposure means that each location – whether it be river, ocean, ice field or mountain – is bathed in the haunting glow of moonlight. The sublime is a concept that has much weight in the representation of landscapes, and this is one of the few contemporary publications to represent that concept fully. As a result, we have a book that can confidently be said to explore time, nature and beauty. ★★★★★

T: A Typology of T-Shirts

by Susan Barnett, Dewi Lewis, £25, hardback, 224 pages, ISBN 9-781-90789-353-7



IF, AS designer Karl Lagerfeld says, fashion is language, then it can often be the case that T-shirts are the screaming exclamation marks. This book, quite successfully, challenges the notion of the photographic portrait by shooting a series of subjects from the back and focusing squarely on the

T-shirts worn by people found wandering the streets. Each T-shirt carries a message and that message can tell us much about the person wearing it: their hopes, political leanings and obsessions. The project can also tell us a great deal about 21st century concerns throughout the US and Europe. The key is that, despite the similarity of each image, the project never feels stale. There's always something new to gleam from each portrait. ★★★★★

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 18 and win a year's digital subscription to AP, worth £79.99

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25mm f/4 AL IF AW SMC FA	£3,299	£137.45
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PENTAX INTEREST FREE CREDIT

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17-70mm f4.0 AL (IF) SDM **£449** or £22.44 PM

18-135mm SMC DA f3.5-5.6 ED AL **£379** or £22.10 PM

50-135mm F2.8 ED (IF) DA* SDM **£829** or £34.54 PM

50-200mm SMC DA f4.0-5.6 ED WR **£209**

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Rhian White

Rhian White is an award-winning professional pet photographer and film-maker who loves taking pictures of dogs. Brighton Dog Photography has been in business for four years, and Rhian beautifully captures the unique, happy spirit of each dog in the outdoors while on their walks.
www.brightondogphotography.co.uk



2 Be patient

The best way to get the shots you want is to be patient – with yourself and your dog. Never try to get a dog to do something it doesn't want to – just accept that dogs are dogs and they have a mind of their own. On outdoor shoots, there can be so many distractions: traffic, other dogs, the weather and noises in the distance. Then, of course, there's how your dog feels on the day. Accepting that you may go out several times and still not get the shot you want is all part of the process, and makes it all the more satisfying when it does all come together.

3 Photographing dogs with people

Try to capture the strong bond and relationship between the person and their dog, whether they're running around and playing, or simply sitting enjoying a nice view together. If you get the person down to the same level as the dog, you can capture sweet interactions, laughter, and show the affection that people have for their dogs and vice versa – just check to see if the ground is damp! Try using benches, rocks, walls or other things where the dog can sit and the owner can be at the dog's level.

10 top tips for great dog shots

Expert advice from three top dog photographers on how to capture man's best friend

1 How to take a portrait of a dog that won't sit still

The best way to take a portrait shot of an active dog that won't sit still is to simply wait until it gets tired. Leave portrait shots until the end of the shoot when the dog has done all the racing around and exploring it wants. You can use what motivates the dog, such as a ball or a treat, to get its attention and get it to look in a particular direction. If you go at the dog's pace, you will get more out of the experience and the images will reflect that.

ALL PICTURES THESE PAGES © RHIAN WHITE



4 Backgrounds

Good backgrounds – whether this is because of the colour or texture – provide great contrast with your subject, so choose a location suited to the colour of the dog you are photographing. Beautiful skies, grasses, flowers, brick walls and graffiti all make for great backgrounds. Using a narrow depth of field can also help the dog stand out and, of course, the further away the background is from the dog, the more it will be out of focus, ensuring the dog really stands out. Try to contextualise the animal; tell the story of their adventure and where they are. And if you are in a beautiful location, make the most of it.





Paul Walker

Paul Walker's passion for pet photography began in childhood. Now, with three fellowships to his name, two UK Pet Photographer of the Year Awards and five Scottish MPA Pet Photographer of the Year Awards, his current vision and experience are worlds away from his first snaps of his pet dog and rabbit. www.pawspetphotography.co.uk



5 Strong headshot

Every set of pet pictures needs a strong headshot. It's the face that we remember most about our pets and a headshot can have great impact. My preferred style is to capture the face looking back into the camera. It's really a picture for controlling the depth of field to your requirements. As a given, the eyes should be sharp and probably the nose, too, but sometimes you may wish to put more emphasis on the eyes if it strengthens the impact. Experiment by opening up the aperture to give less depth of field and closing your aperture for more depth of field.



6 Capture the moment

Sometimes we have to recognise that it is not all about the lighting, pose or background of an image, it's about a moment that needs to be captured. So always have your camera at the ready for those in-between moments that create themselves, yet rely on your speed of reaction to nail the shot. In this shot (above), the spaniel was so excited at the thought of a new person visiting he fetched his dish in the hope of a treat. Sadly, I had none to offer, but was thankful for the quirky picture.

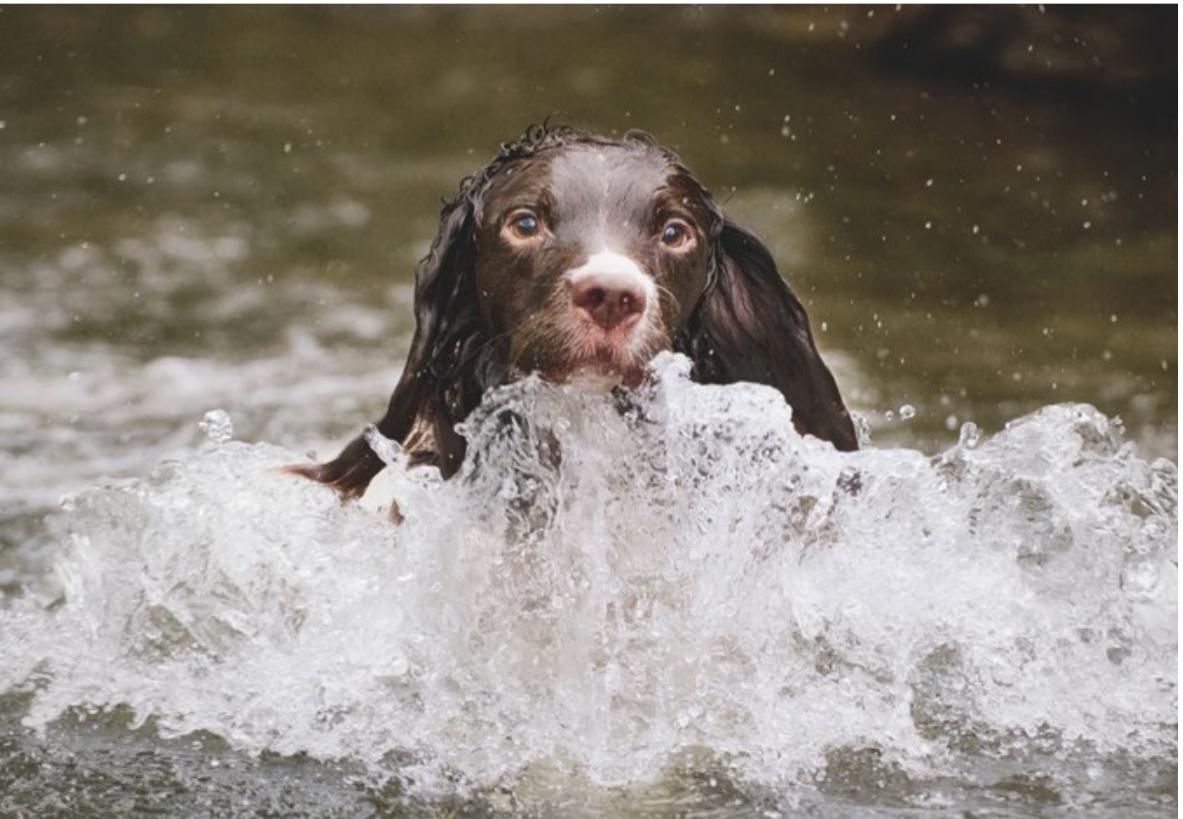
7 Practice makes perfect

Ideally, you need a dog or pet with whom you can try different strategies, lighting techniques and specific actions. It could be your own dog or a relative's – so long as it has a good level of obedience, this will be a great opportunity to refine all your camera and lighting techniques, in addition to perfecting your dog-control strategies. This is my own dog, Millie, and she has been a great model over the years, giving me the chance to try out new equipment, learn new camera techniques and explore new locations. She has a 95% compliance rate in obedience, yet this figure drops to 10% if squirrels are in the vicinity. This image was captured using an Elinchrom Ranger Quadra flash with an assistant holding the light to my left.



8 Use toys

It's often a great idea to introduce a play toy or object, as shown in this example (above). My advice is to produce toys later in the session as some pets can become obsessed – especially with balls – and not wish to give it back. If the session is all about the pet and its favourite toy that would be different, but mostly we are looking for variety. A toy can also serve as a great reward for all the posing that your pet has done and introduce some fun into the session!



9 Work in shallow water

Great fun can be had in capturing a variety of playful shots with water. Some dogs avoid the wet stuff altogether, others prefer a quick paddle, while some dogs refuse to get out of it. My preference is to seek out shallower depths, as these provide more splash and dynamic action shots than deeper water where just the head is visible. In this shot (left), the speed of the dog, in combination with the relatively shallow water, has created a mini wave that aids the composition and makes the image that bit harder to replicate.

10 Use the seasons to your advantage

Seasonal weather or foliage changes can often transform locations into picture-perfect settings.

In summer, for example, this tree-lined avenue (above) would look very different, with tricky dappled light filtering through the branches. A few months later, at the back end of autumn, a bed of leaves and lower sun transform this location into an ideal spot for a pet picture. Note how the trees frame the dog, and ensure your angle allows four legs to be seen rather than three.



Martin Phelps

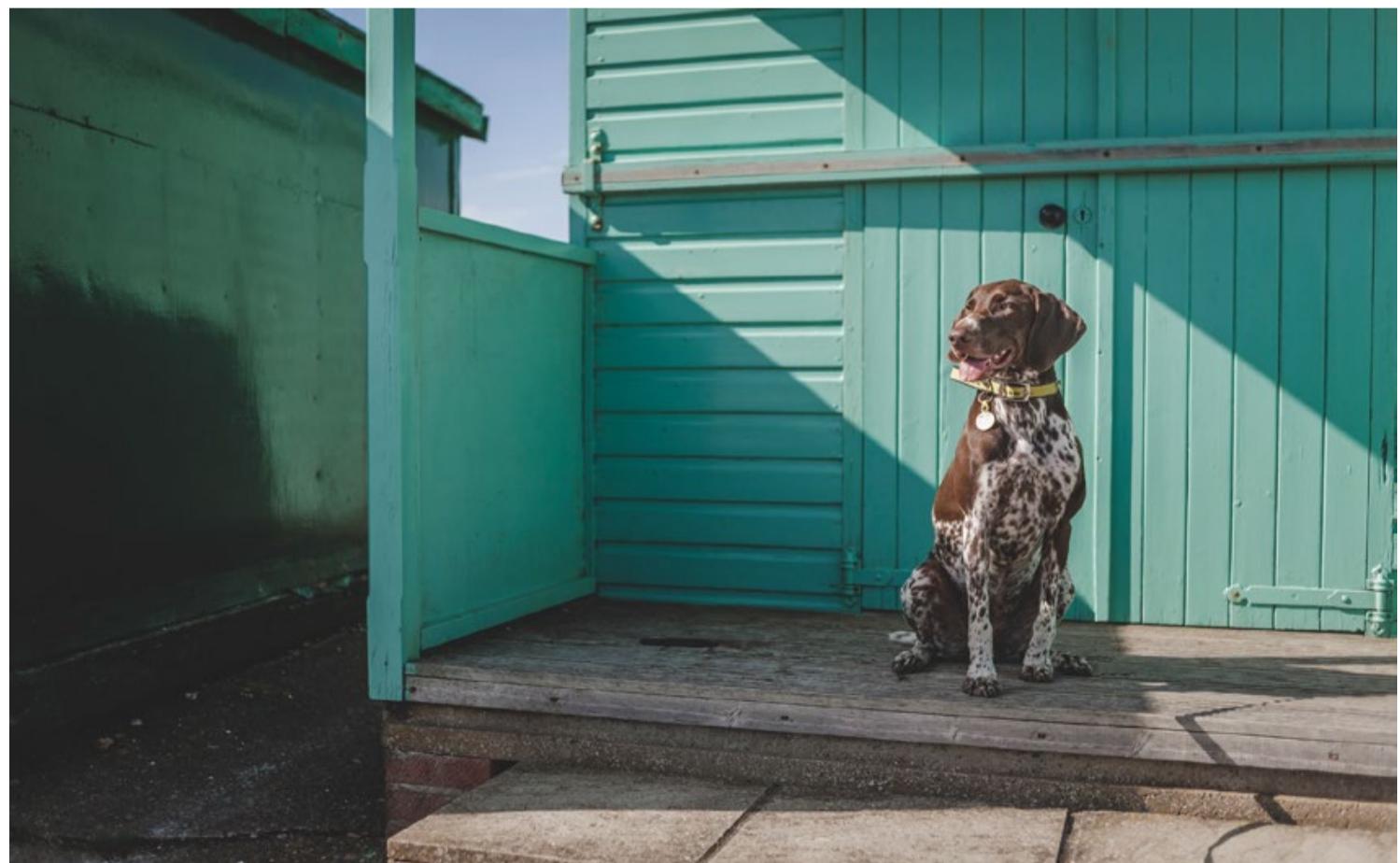
Martin Phelps is a commercial photographer who has been photographing animals for the Blue Cross and the Dogs Trust for about five years, with his pictures used in anything from simple rehoming posters to full-blown advertising campaigns. As he says, 'There is a world going on outside my window, and I'm lucky to be involved with it!' www.martinphelps.com



ALL PICTURES THESE PAGES © MARTIN PHELPS

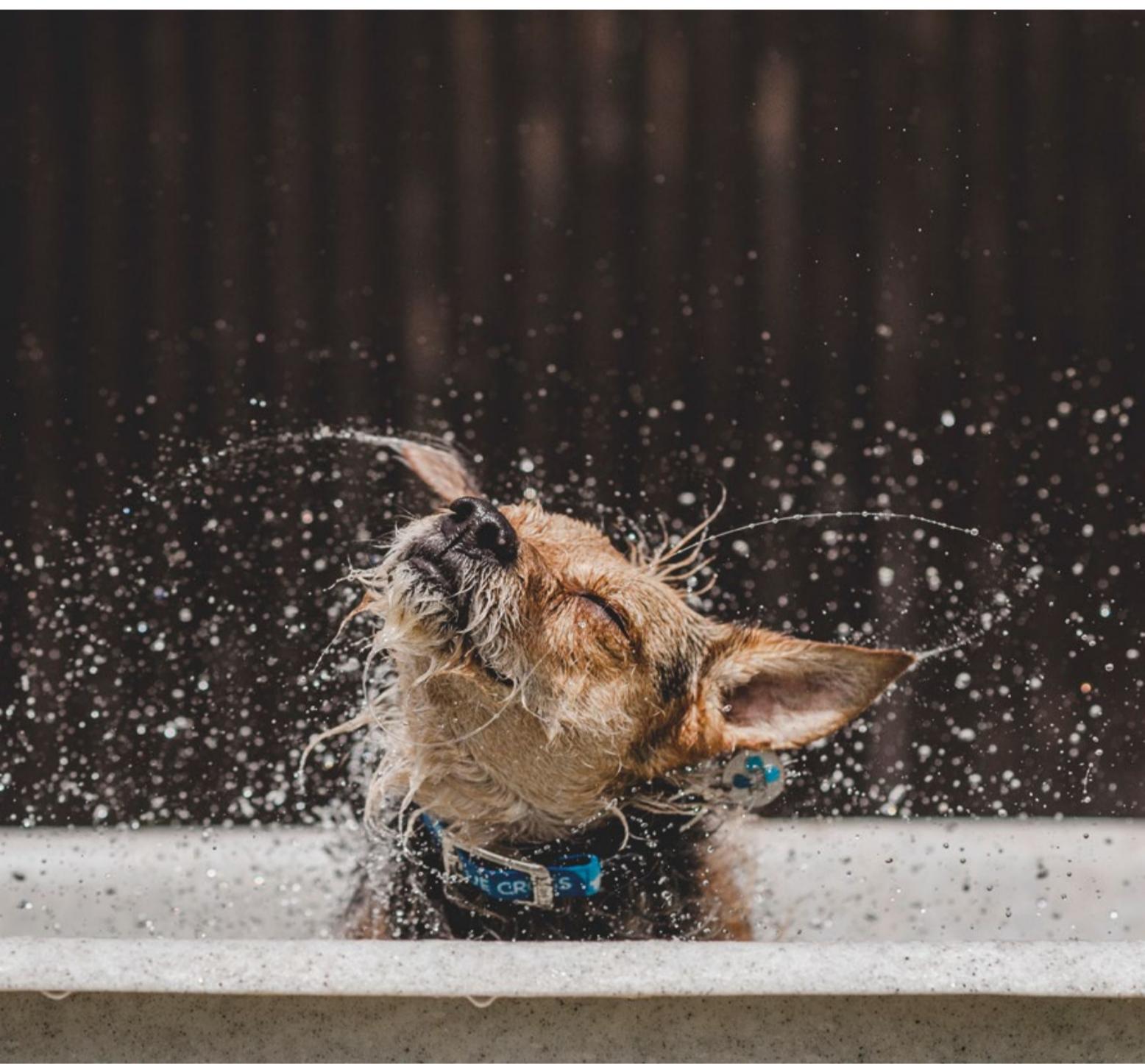
11 Head for the shade

Direct sunlight – especially around midday when the sun is overhead – can be difficult, contrasty and often quite ugly, for people as well as dogs. The best way to deal with this, without bringing a lot of fill-in flash to the party, is to move to the shade. Look for trees, or the shady side of buildings. If you can find a spot that's in the shade but still has a big area of open sky above, you'll record a lot more detail in the fur, and get a much softer and more natural look. Remember, if there's a blue sky, you'll need to warm up your white balance quite a lot, either in-camera or with your editing software. Another advantage, especially with 'busy' dogs, is that you can shoot from pretty much any angle and the light remains quite consistent. Simply set a manual exposure so the camera isn't fooled by the difference between the inevitable changes between dark and light backgrounds.



13 Look for interesting light and shade

Photography is all about light. If you can find some good directional light at your location, you're already halfway towards making an interesting picture. I like to shoot with a strong backlight, and it's a technique that works particularly well with dogs. It can really pick out all the fur and forms a halo that separates the dog from the background. Backlight also picks out all the water droplets very well when your dog has a shake after it gets out of water. Always look for patches of sunlight between shaded buildings, or under trees, or raking evening sunlight, and build a composition around that. You'll be on to a winner.



14 Shots without eye contact

Photos of dogs don't need to look like passport pictures. Once you've mastered the eyes-to-camera portrait, it's time to move on and try something a little more interesting. Often, it's what you leave out of a photograph, rather than what you actually depict, that makes a picture sing. I always look for elements of a photograph I can remove, without losing the sense of an image. It could be that you focus on a particular part of the dog, or you expose for a silhouette, or you might want to make the dog much smaller in the frame so that the picture shows the relationship of the animal to its environment.



15 Use fill-in flash

For striking results, try shooting towards the light and using fill-in flash to balance the exposure and lift the shadows. For a more pleasing result, attach a diffuser such as a softbox, while positioning the flash away from the camera can deliver a more studio-like result.

16 Get in close with a wideangle lens

While we don't often think of a wideangle lens as being suitable for portraits, it can deliver really dynamic images when shooting dogs. Once you've tired the dog out with plenty of running around and it is sitting, take the opportunity to get in close and really fill the frame.

17 Telephoto lenses

A 70-200mm f/2.8 lens is perfect for getting those action shots of your dog at play. It will allow you to work further back so you don't distract it, while the fast aperture and the ability to compress perspective makes it a great choice for portraits too.

18 Use back-button focus

Rather than half-depressing the shutter button to acquire focus, set your camera up so focus is solely controlled via your camera's AF-on button at the rear. Sports shooters swear by this, as it allows them to track their subject in continuous AF, firing the shutter at the crucial time. To focus on a stationary subject, press the AF-on button to acquire focus, then release and recompose if necessary for a better composition.

19 Use a reflector

Just as you would with a portrait, bring in a reflector to lift the shadows and add some pleasing catchlights to the eyes.

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LETTER OF THE WEEK

Driving away the blues

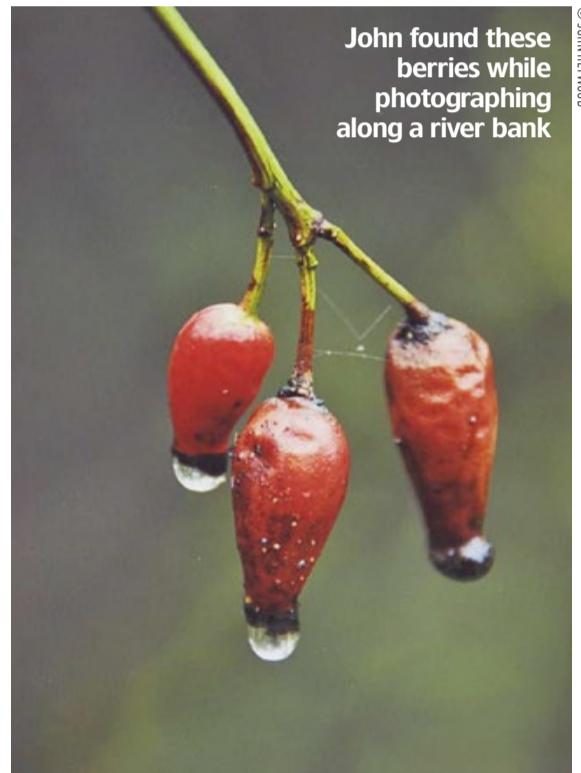
One Sunday in January, my daughter suggested it would be lovely to go for a walk along the river bank. Just before we set off I had been reading AP 10 January and admiring Catriona's 'Misty Road' image (*Forum champions*). I had a large colourful golfing umbrella, so I thought this would be the ideal time to try my version of 'Misty Road' and whatever else was out there.

We wrapped up well and set off, me armed with my Nikon D5000 and 18-300mm Nikkor zoom. I spent over an hour along the river bank and was so engrossed in my photography I was completely unaware of the cold.

While trying to capture close-ups of berries, a woman asked what I was photographing as all she could see was a mass of bare branches. I showed her what I had been photographing on the screen and she was amazed.

The sheer joy of looking for great subject matter and then being in deep concentration while creating the shot is the best medication for driving away the blues. You forget all your problems, and when you look at the results when you get home you relive every joyful moment.

I have been taking



photographs since 1953 and I still get a great fix when doing it, as well as sharing my images with others. No wonder photography is the most popular hobby in the world.

John Heywood, Northamptonshire

Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com

SAMSUNG

Local dealers

I found your test on the top zoom compacts most interesting (AP 10 January), and just before Christmas I bought one of the models that was tested. I liked the camera very much, but unfortunately I found the battery completely flat after two days. I had fully charged it after unpacking and had only taken a couple of sample shots. I charged it up again, but the same thing happened.

My dealer exchanged the battery. The same thing happened. My dealer exchanged the charger.

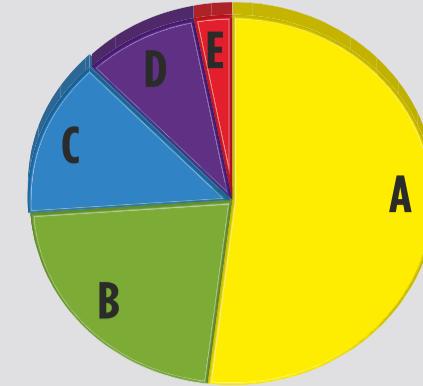
The same thing happened. I rang the manufacturer, but they told me to speak to my dealer. The dealer then kindly exchanged the camera complete with new battery and charger. The same thing happened. I spoke to my dealer again and he said he'd charge up another camera. The same thing happened. No photos were taken – the camera just couldn't sustain the initial charge.

By this time I'd lost confidence in the camera and my dealer suggested I try another compact, which he would exchange for free. I'm

delighted with this camera – no charging problems and really good results. I'm so glad I dealt with a local dealer. Can you imagine the cost of phone calls, postage and problems if I'd bought online?

Kits Browning, Cornwall

What great service! You should consider entering your dealer for the What Digital Camera/Amateur Photographer Good Service Awards later this year. Visit our website (www.amateurphotographer.co.uk) and search for 'Good



In AP 7 February we asked...

Would you be prepared to convert one of your cameras to black & white?

You answered

A No way, it's madness	52%
B Yes, if I could pay someone else to do it properly	22%
C Yes, I'd try it myself	14%
D No, I don't need to – I only shoot b&w film	9%
E No, I'm saving up for a Leica Monochrom instead	3%

What you said

'The B&W setting on digital cameras is not that effective – far better to convert post-capture'

'Digital cameras do not produce either the clarity of large-frame black & white film, nor the gritty grain effect of fast 35mm. So the full artistic uses of black & white are best left to the film camera'

'I think I'd rather pay extra for a new camera that was mono from the outset – but not the Leica mind, I don't have that kind of money'

'I have two cameras set on B/W mode, which works fine. I wouldn't pay to change them permanently'

Join the debate on the AP forum

This week we ask

Do you agree with most of our choices in this year's AP Awards?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.

The 7 February issue's cover was from 2 May 1971. The winner is Elizabeth White from Shropshire, who was closest with her guess of 5 May 1971.

► Service Awards' to see a full list of this year's winners – **Richard Sibley, deputy editor**

Size matters

We have just returned from a trip along the Mekong river in south-east Asia, taking in Saigon [Ho Chi Minh City] in Vietnam, Phnom Penh in Cambodia and Bangkok in Thailand. These cities buzz at night, but none of our group wanted to take their conventional cameras out because of the fear of theft or losing them. I had my Sony Cyber-shot DSC-RX100 III, and catalogued our tuk-tuk excursions at night (pictured).

This tiny camera fitted in my trouser pocket – you don't wear jackets in those temperatures. With the ISO set to 3200 and using the EVF, the shots were brilliant. No, they will not grace the front cover of *National Geographic*, but they will be on Flickr for the rest of our group to see. Without this camera, some of the best parts of the holiday would be only memories. Size is important!

Art Cattell, New Zealand

Taking a camera on your travels and then being afraid to use it seems a little pointless! Discreet



'Twist and go' bikes and riders in Ho Chi Minh City, Vietnam

lightweight cameras like the RX100 are perfect for travelling – Nigel Atherton

Battery standard

I have three Pentax compact cameras, an Optio WP, a Q and a MX-1, and they all take different batteries. This means I have to have three sets of spares, as well as three chargers. I have the same issue with Sony, as my camcorder battery doesn't fit my Sony DSLR, even though they are of the same voltage and approximate size. I can understand that Pentax wants us to buy its batteries, as does Sony, but you would think there would be one universal battery per manufacturer.

In the 1990s, I had a Pentax Z-1 and Z-10, and they both took 2CR5 batteries, as did my Canon EOS 5, so what

happened to that standardisation? Camera manufacturers should be forced to agree on a common battery standard, just like mobile phones are working towards now.

Andrew S Redding, via email

Manufacturers have got a lot better at this recently and they do seem to be streamlining the number of different batteries they use; after all, it saves them money too. Most manufacturers will now have a battery for their compact cameras and a battery for their DSLR cameras. And thankfully more and more cameras allow charging through a standard micro USB port – Richard Sibley, deputy editor

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Time Inc.



In next week's issue

On sale Tuesday 3 March

Light painting

It isn't all funny squiggles! Niall Benvie explains how to light up objects in the landscape, with dramatic results



25 years of Photoshop

We look at the image-editing software that changed the world

APOY 2015

Round one of our Amateur Photographer of the Year 2015 competition, in association with Sigma

Leica X

We test Leica's latest compact camera with its 16.2-million-pixel, APS-C-sized sensor

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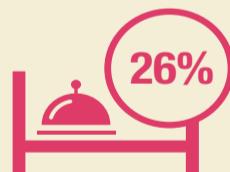
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Sony α7 Series

In the first of a three-part series, we look at the **Sony α7S** and find out how **Andrew Whyte** makes the most of its 12.2-million-pixel, full-frame sensor

On the outside they may all look very similar, but each Sony α7-series camera has its own, very particular set of features. Within the growing range of cameras there is one that will meet the needs of every photographer, whether you are in the studio or in a far-flung corner of the world.

Of the four Sony α7 cameras, it is perhaps the α7S that is the most remarkable. Its 12.2-million-pixel, full-frame sensor offers an incredible sensitivity range of ISO 50–409,600 – the highest range of any compact system camera. This means that the α7S offers incredible performance when shooting in any lighting conditions. However, it is in shooting in low light that the α7S really excels.

The combination of sensor and Bionz X processor creates images with virtually no noise, even at very high sensitivities. This gives

astro photographers like Andrew Whyte more freedom when shooting. For sports or wildlife photographers, the α7S offers the ability to push the sensitivity way up, enabling them to freeze action, whether it is a big cat running or a professional athlete.

And it isn't just still photographers who can benefit from the α7S. Videographers can benefit from the clean HDMI output that enables the camera to capture 4K video via an external recorder, while full 1080p footage can be captured with the AVCHD or XAVC S low compression codecs and saved to an SD memory card. Of course, there is also a socket for an external microphone. All this in a solid, dust-sealed, lightweight magnesium-alloy body that you can take anywhere.

For more information, visit www.sony.co.uk.

At a glance

- 12.2-million-pixel, full-frame sensor
- Bionz X processor
- 4K video capture
- Built-in Wi-Fi
- 1/8000sec maximum shutter speed
- ISO 50–409,600
- 3in, 921,000-dot LCD screen
- 5fps continuous shooting

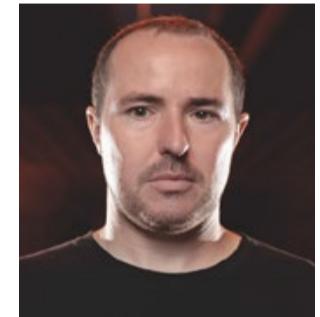
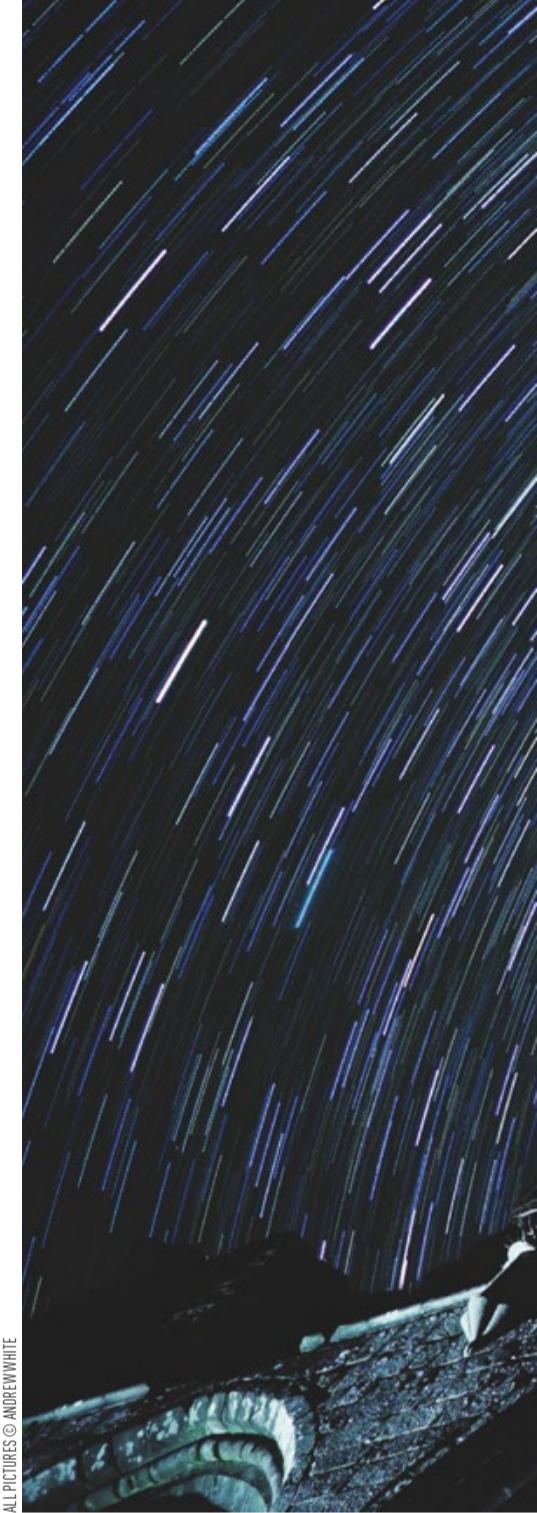


Amateur
Photographer
Testbench
Recommended
★★★★

ALL PICTURES © ANDREWWHYTE

'As a long-exposure photographer, I'm always searching for equipment that renders great detail while allowing me the largest range of creative potential. I've been truly blown away by the image quality I can capture in low light using the Sony α7S – the shots are incredibly low-noise and the camera's real-world performance and features open up so many possibilities' Andrew Whyte

Even at a high sensitivity, the α7S captures stars clearly against a noise-free night sky



Andrew Whyte

While many photographers chase the light, Andrew Whyte's career path sees him pursuing darkness. As one of the UK's leading night photographers, Andrew boasts a broad portfolio – his landscape astrophotography is as well known as his abstract light paintings. Andrew's images and techniques have been widely published and he continues to develop a diverse list of commercial clients.

A longer exposure
is used to create
a star trail



Q&A

ANDREW WHYTE tells us why he has been using the Sony α 7S for astrophotography.

What makes a camera great for astrophotography?

Ultimately, what makes a good camera for wide-field astrophotography is image quality. When we talk about low-light performance, we're really commenting on the detail that's retained when using high ISO ratings, and the low noise characteristics across the ISO

range. Astrophotographers are unlikely to use the highest ISO rating of the α 7S but the fact that it's there means that lower (but still very high) ratings – ISO 51,200, for instance – are well within the camera's capacity.

Why do you like to shoot astrophotography with the α 7S?

I was very impressed with the image detail, quality and dynamic range achievable with very little post-processing. The lack of noise means I can increase my ISO rating and decrease my shutter speed to let me take more shots over the course of an evening –

incredibly helpful if you've travelled to a specific location and have limited time to shoot there.

Particularly when hooked up to a fast lens, I found it very useful to use the electronic viewfinder to preview exposure levels while dialling in my settings.

What are the benefits of using a camera like the α 7S?

Astrophotography is typically shot at wide apertures to gather as much light as possible, but wide apertures can introduce unwanted image artefacts like vignetting and lens coma, along with the further challenge of depth of field. The α 7S allowed me to sidestep these problems by setting a narrower aperture in conjunction with a higher ISO rating, knowing this wouldn't diminish image quality.

Also, long exposures can consume a lot of battery power, so I've been surprised with the number of shots I can take on a single charge. Plus, I was greatly impressed with the corner-to-corner sharpness of the Sony Carl Zeiss full-frame E-mount lenses.

A hint of light painting
brings out detail in the
stone wall against the
starlit night sky



Sony World Photography Awards

The Sony World Photography Awards is the largest and most comprehensive photography competition in existence today. Open to photographers of all ages and skill levels, the Awards are dedicated to supporting and cultivating photographic culture, recognising the very best in contemporary photography annually. The 2015 Sony World Photography Awards Exhibition is on at Somerset House, London, from 24 April–10 May 2015. For more information, visit www.worldphoto.org/about-the-sony-world-photography-awards





**Best single
image in a
portfolio -
Tribes: Special
Mention**

Manuel Librodo

1 Manuel's image benefits from a strong burst of vivid red within an environment framed by light and shadow. The interaction between the graphic architecture and light leads us on a journey through the rest of the frame.

One Shot - Wild & Vibrant: Winner
Joshua Holko

2 'In a time of environmental change, the polar bear has become a powerful symbol of man's impact on our climate,' said the judges. 'The wildness of this image is evident, but the image also conveys vibrancy, both in colour and in the sense of power and energy.'



Spirit of Adventure

We take a look at some of this year's winning images from 2014's **Travel Photographer of the Year**

The desire to travel is a great part of the human spirit, so it should come as no surprise that travel photography is such a popular and all-encompassing genre. Travel photography's true virtue lies in its ability to cannibalise all other photographic genres. Looking through the winners and runners-up from 2014's Travel Photographer of the Year (taken by both professionals and amateurs), we can see great evidence of this in the appropriation of portraiture, wildlife, landscape and reportage. It's also important to note

just how loose the term 'travel' actually is. Here we see images taken at home, as well as those captured in more exotic and seemingly inhospitable terrains. The competition saw UK-based photographer Philip Lee Harvey crowned the 2014 Travel Photographer of the Year, with his dual portfolios of Lalibela, Ethiopia, and the Himba of Namibia. We'll be interviewing Philip in next week's issue (AP 7 March). To see more of the winning images from 2014's competition, visit www.tpoty.com, where you will also find details on how to enter the 2015 competition.



**One Shot -
Monochromal:
Highly
Commended
Nicole Cambre**

3 This incredible image of a herd of migrating wildebeest at the Mara River benefits from the removal of colour, allowing the viewer to focus on the action in the frame.

**One Shot -
Monochromal:
Commended
Neil Buchan-
Grant**

4 Again, we see how monochrome can help the viewer to focus their attention on the graphic elements of a scene, particularly one bathed in strong light and shadow.

**Creative Travel
- Spirit of
Adventure:
Commended
Gonçalo Barriga**

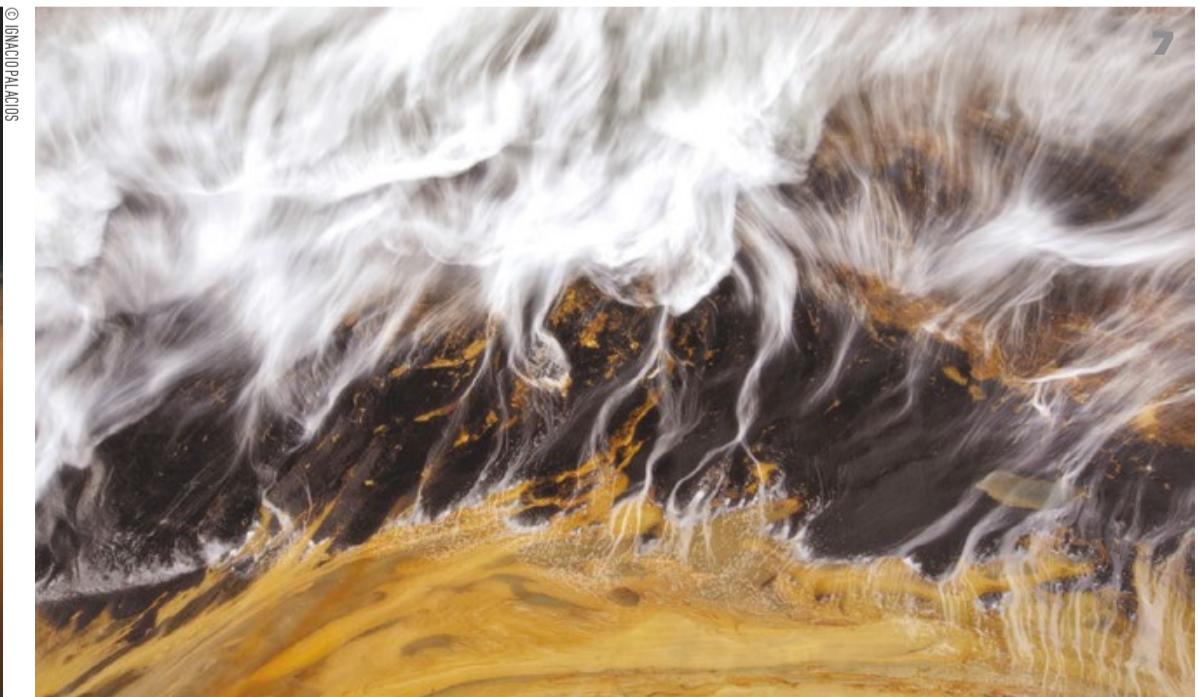
5 Shot during the Tall Ships Races event off the coast of Cascais, Portugal. The light reflecting on the water serves as textural foreground that leads us to the ship on the horizon.

**Natural World
- Earth, Air, Fire,
Water: Highly
Commended
Ignacio Palacios**

6 Ignacio used a long exposure for this shot of the Perito Moreno Glacier in Argentina, standing on the lookout platform. The colours are otherworldly and burst with energy.

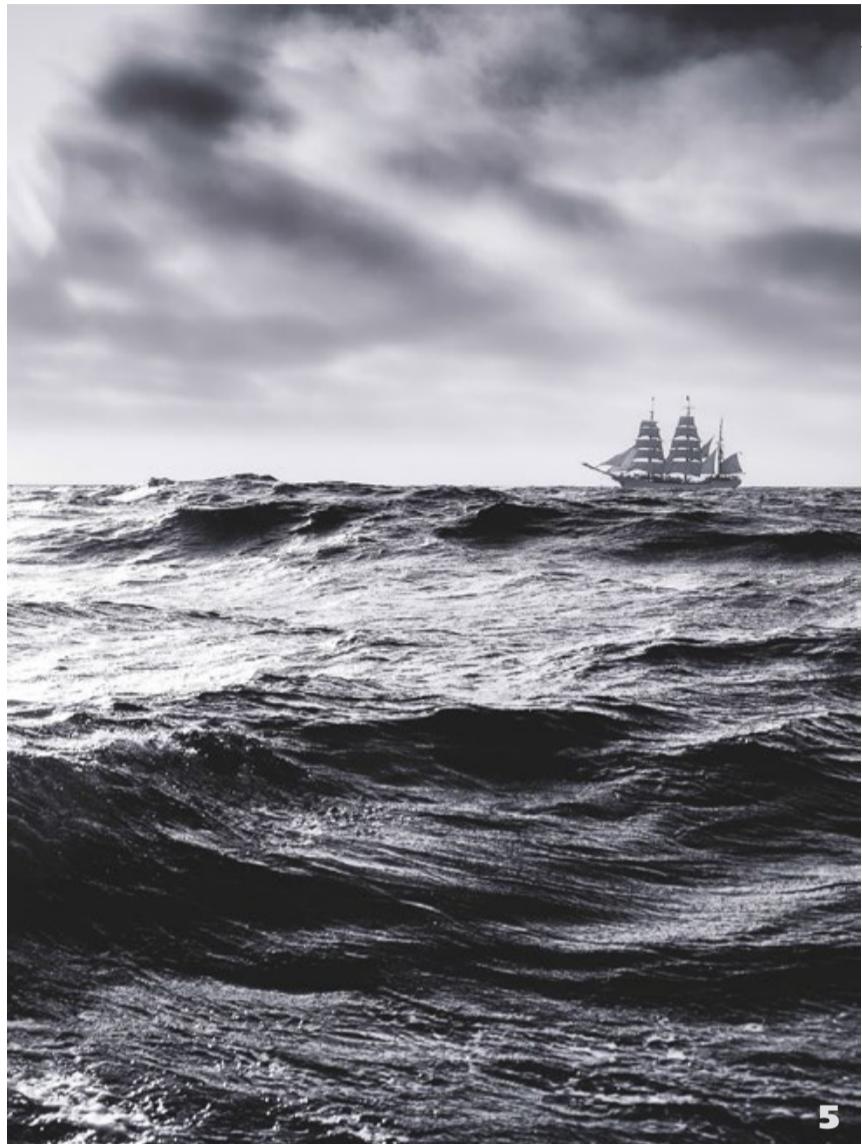
**Natural World
- Earth, Air,
Fire, Water:
Commended
Thomas Haney**

7 US-born Thomas Haney is a nature photographer who often employs long exposures to render his landscape images as abstract and painterly in their quality.





4



5

© GONCALO BARRIGA

Best single image in a Portfolio - Spirit of Adventure: Special Mention Judith Conning

8 This image was taken in the Vatnajokull ice caves in Iceland.

Creative Travel Portfolio - Spirit of Adventure: Runner Up Terry Steeley

9 Travel photography can help demonstrate just how alien our own world can be, as in this shot taken in Kukulkan Cenote, Riveria Maya, Mexico.

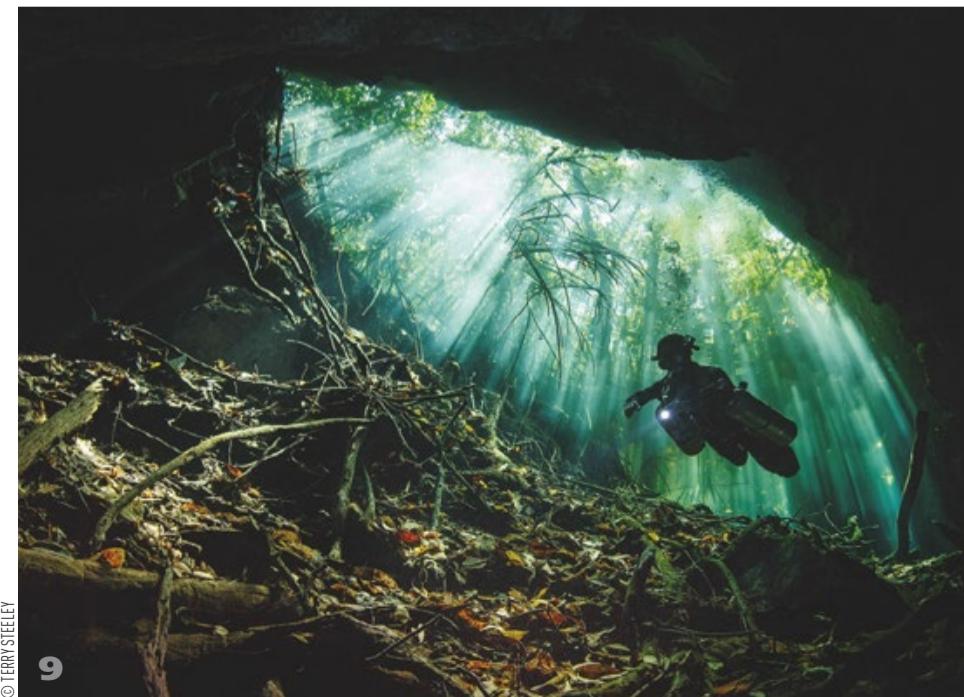
Best single image in a Portfolio - Earth, Air, Fire, Water: Special Mention Patrick Griffiths

10 Patrick composed this shot of five camels and their riders as they cross the Chambal River in India perfectly. The mist has diffused the light beautifully.



8

© JUDITH CONNING



9

© TERRY STEELEY



11

Best single image in a Portfolio - Earth, Air, Fire, Water: Special Mention
Eric Lew

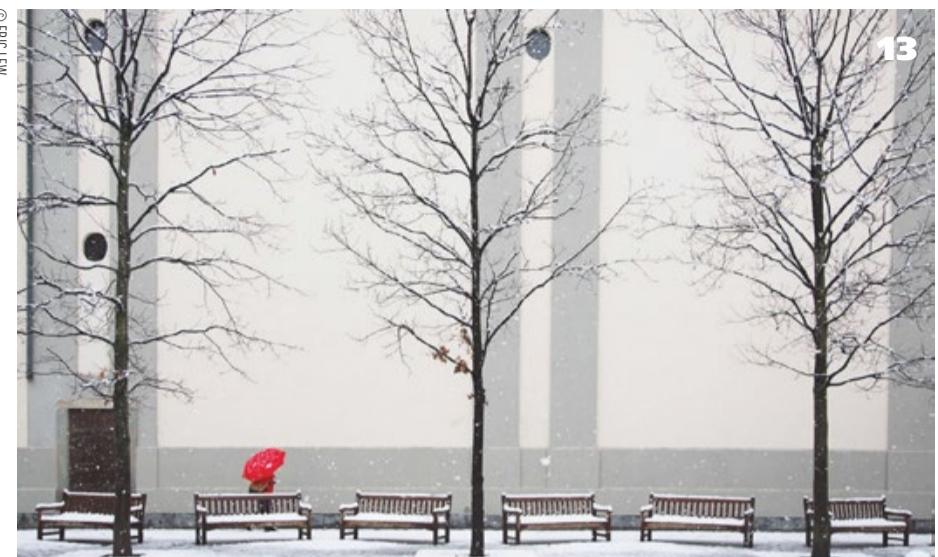
11 Lenticular clouds are an awe-inspiring sight, and here Eric has provided context and scale by using the mountain and ocean to show just how vast these formations can be.



12

Creative Travel Portfolio - Spirit of Adventure: Highly Commended
Marsel van Oosten

12 The boundless and rugged Sahara dunes are a lot more than miles of sand. It is also a location full of fascinating rock formations. The single, lone figure is nice touch.



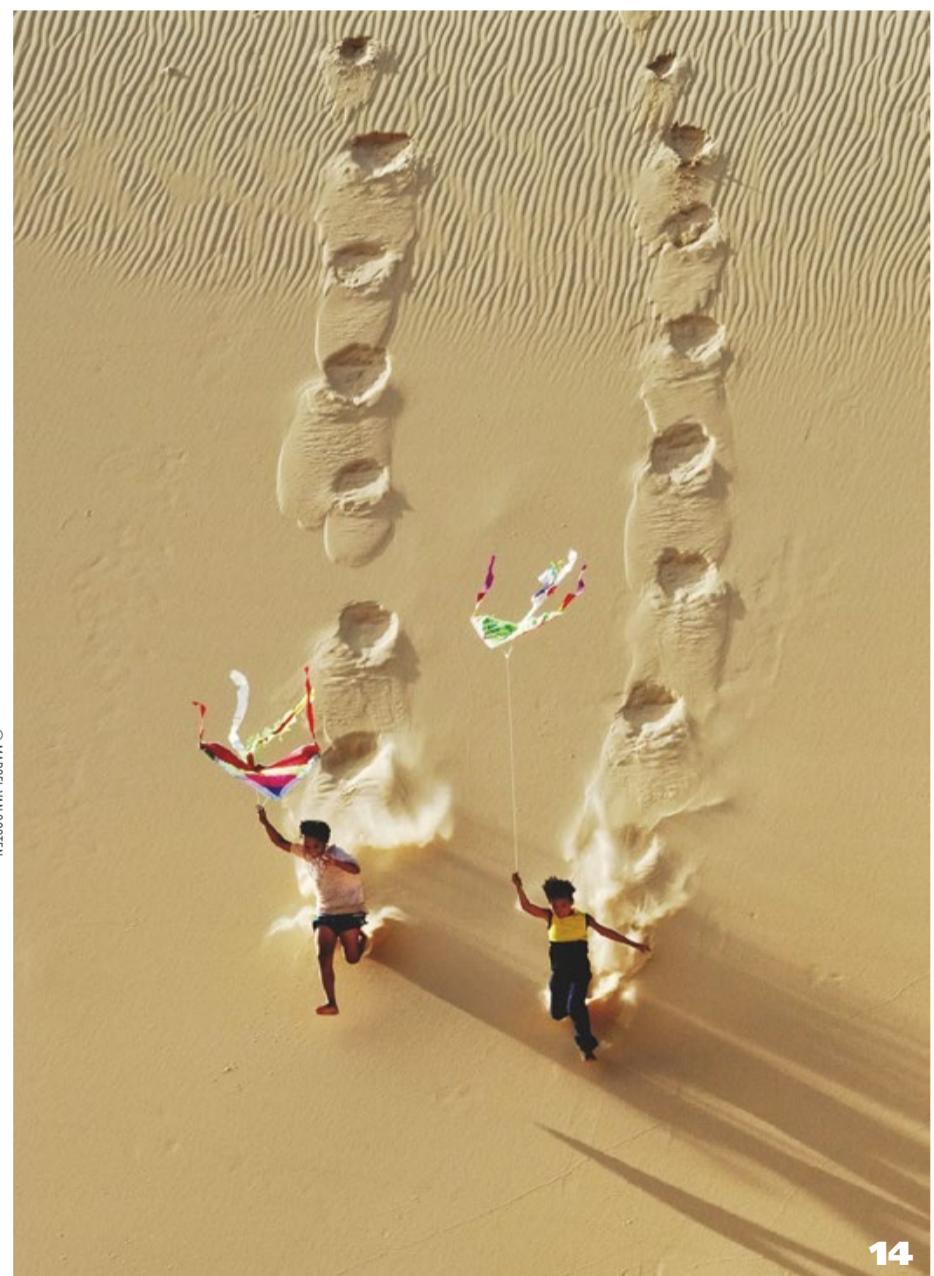
13

One Shot - One Moment: Commended
Beniamino Pisati

13 Here we see that travel photography doesn't have to mean sweeping deserts and exotic vistas. Sometimes just a simple street photography image can carry us off to faraway places.

One Shot - One Moment: Runner-Up
Ly Hoang Long

14 In many ways, this shot of two boys flying kites on a white hill of sand, by Vietnamese photographer Ly Hoang Long, sums up the spirit and joy of travel photography. The image positively buzzes with energy.



© LY HOANG LONG

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LOCATION GUIDE

The Stour Valley

Made famous by the paintings of **John Constable**, **Justin Minns** reveals what this area has to offer for the photographer



KIT LIST

▼ Wellies

Thanks to the presence of cows, the banks of the Stour are usually muddy and the river is prone to flooding during the winter months, making some areas hard to reach without wellies.



▼ Filters

A set of ND grad filters will help your camera capture the large dynamic range when shooting around the hours of sunrise and sunset. Soft graduations are more natural for compositions with trees above the horizon.



▼ Head torch

If you are arriving before dawn for sunrise (or returning after sunset), it will be quite dark along the river, so a head torch is essential for getting there safely and setting up without a hitch.



MEANDERING its way peacefully along the Essex/Suffolk border, the River Stour passes through rolling farmland and picturesque villages on its way to the estuary and North Sea. The Stour Valley footpath runs along most of the river's length, but my favourite stretch is in the Dedham Vale Area of Outstanding Natural Beauty, made famous by the paintings of John Constable. Here, with gnarled and twisted ancient willow trees dotted along its banks, the river runs through cattle-grazed meadows from the village of Dedham to the tiny hamlet of Flatford.

Both Dedham and Flatford are easily reached from the A12 between Colchester and Ipswich, and there are car parks close to the river at each. The walk along the river between the two villages is around 1.5 miles and, being mostly on flat grassland or muddy footpaths, is an easy stretch.

Around the midway point a bridge crosses the river and another footpath branches off, taking you up the sides of the valley towards East Bergholt, where there are stunning views back across the valley to Dedham. If you're not feeling that energetic, don't despair, as those views can be seen from a lay-by on the one-way lane that takes you out of Flatford.

The water meadows at Sudbury are another interesting area, immortalised by both Constable and Gainsborough. Running around the west edge of the town, the meadows are a five-minute walk from the town centre.

Above: Wellies and warm clothing are a must if you're going to be venturing along the floodplains of the River Stour

Right: Willy Lott's House in Flatford is a Grade 1 listed house made famous by the paintings of John Constable



Justin Minns

Justin Minns is an award-winning photographer, specialising in East Anglian landscapes for clients including the National Trust and BBC. www.justinminns.co.uk

Shooting advice

IT'S POSSIBLE to capture the charm of the River Stour all year round, even during the summer months when a blanket of mist hovering over the meadows and river is often the reward for those dedicated enough to get up in the early hours. The fresh greens of spring and rusty tones of autumn also have their charms, but for the atmosphere winter is hard to beat. Although the famous mill and thatched cottages at Flatford look glorious lit by the last rays of sunlight on a winter's afternoon, my favourite time to visit is first thing in the morning. On a still, crisp morning with frost in the air and the first pink blush of colour in the sky, it's a joy to be out.

A 24-70mm lens, or wideangle zoom if that's your preference, will cover most of your needs along the river. A 70-200mm is useful for compressing the distance when shooting views over the valley and can help emphasise the effect of trees emerging from layers of mist.

Make the most of cold, crisp mornings to capture the stillness of the Stour Valley

Food and lodging

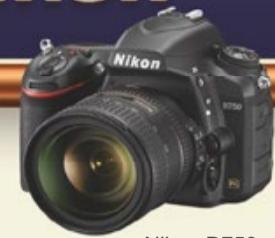
THERE is no shortage of places within walking distance to grab a bite to eat. As well as coffee and cake, the tea rooms at Flatford serve a rather nice home-made lunch, or if a country pub is more your thing then you'll find a couple of traditional pubs on the high street in Dedham, both of which serve good food and also offer accommodation.

If you want to splash out, then Milsoms hotel and restaurant overlooking the river just outside Dedham won't disappoint. Better-value hotels can be found ten minutes along the A12 in Colchester (or Ipswich in the other direction). The Premier Inn near the A12 at Colchester is probably the most convenient.



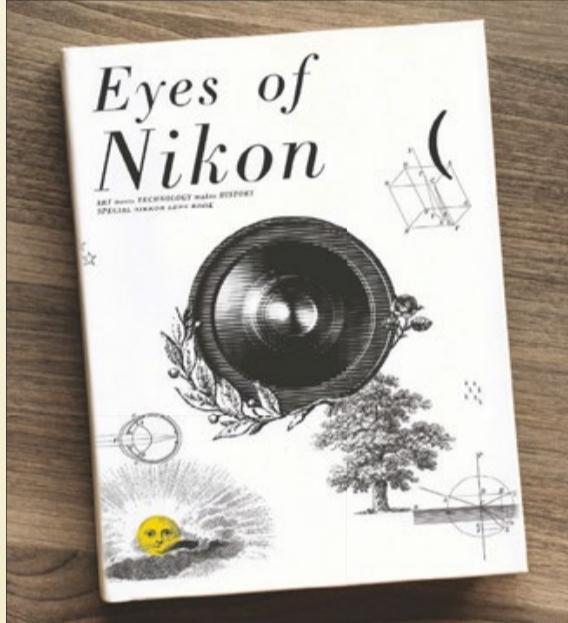
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Apparently, only about 100 Nikon S3M 'sets' ever existed (S3M plus motor drive). Not only is the S3M the most unique of all rangefinder cameras but also the rarest, and a complete set with a proper motor is even rarer. It is the jewel in the crown of Nikon rangefinder cameras.



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Local flavour

Derby's biennial **Format International Photography Festival** starts in March, with a variety of exhibitions and projects. Festival co-founder **Louise Clements** tells **Oliver Atwell** what's in store

It's been ten years since the Format International Photography festival in Derby first opened its doors to the public. In that short space of time, it has become one of the most anticipated and respected festivals of photography. It also prides itself on being a hotbed of established and emerging talent.

'The Format Photography Festival started back in 2004 and actually launched in 2005,' says co-founder Louise Clements. 'I'd started working in Derby in 2002 and I spent a lot of time getting to know the city, the people and what goes on in the area. There had previously been a photo festival in Derby that finished in 1997, and its legacy and memory were still very much alive in the city.'

'Eventually, we started looking back into the history of the city and

exploring what was unique about the place regarding its contribution to photography. For example, at one point Richard Keene lived in Derby. It's also worth noting that the University of Derby is one of the best places to study photography. We wanted to see how that history transposes into our contemporary scene and how we as a festival can be vital to the scene.'

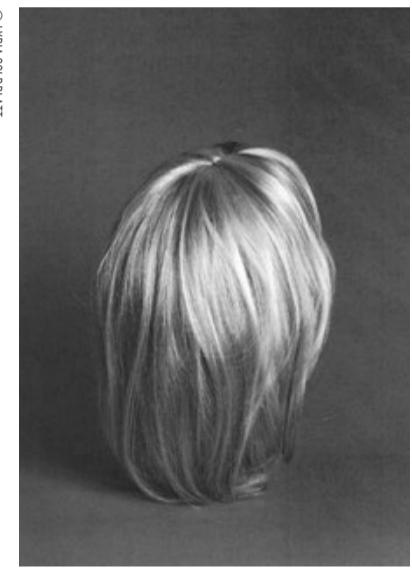
Perhaps most importantly, Format is an infinitely generous platform for photographers to attend talks and conferences, swap ideas, get advice and receive feedback. More than anything, the festival is not afraid to explore the parameters of photography: what it is, where it's going and where it may end up.

This year's event will see the inclusion of more than 300 photographers divided between two

sets of shows. These are Focus (those photographers invited by artists and curators) and Exposure (a series of images and artists selected by the festival's open call jury, including New York-based collector WM Hunt and photographer Brian Griffin). Exposure is perhaps the most interesting facet of the exhibition. It's here that emerging and unknown photographers are free to submit their images. This year saw around 1,000 proposals from more than 50 countries.

'We wanted a meeting place where people could come and make work,' says Louise. 'We also wanted the festival to have a very international outlook and to be quite inclusive. While we do have a number of serious exhibitions from very established photographers, the main

Above: 'On Thin Ice'
by Ciril Jazbec



'We wanted the festival to have an international outlook and be quite inclusive. The main programme is about exposing new talent'

programme is about exposing new talent and giving them a platform in which to create new work as well as contribute to the overall dialogue.'

Setting the theme

Every two years, the festival, which is held in association with arts-based charity Quad, focuses on a theme. Previous years have seen Format tackle such ideas as Factory (2013) and Photocinema (2011). This year, Louise and fellow co-founder Mike Brown have decided to address the theme of Evidence. It's a term that has special significance throughout the history of photography and holds vital currency today. Just consider the word's importance within the context of citizen journalism, social media, archives and war-photography testimony.

'I select the theme each year and

at any one time I have multiple ideas of what it could be,' says Louise. 'Evidence has been one that's been in the background of my mind ever since I became interested in photography years ago. The theme has been bubbling under the surface ever since, waiting for the right moment to come along. I decided now was the right time.

'Evidence is a theme that is understandable internationally and intrinsic to photographic practice as well as people's lives. It's important in politics, society and the media. It's very much of our moment.'

The concept of Evidence extends far beyond the things represented in images. It also functions in the guise of a game created for the festival.

'You can visit the festival and become a photo detective,' says Louise. 'Using an app, visitors will be able to explore the exhibitions

Top left: 'The Unforgetting 017' by Peter Watkins

Top: 'Live View' by Artur Urbanski

Top right: 'The Unforgetting 008' by Peter Watkins

Above left: 'House of the Seven Ladies' by Tito Mouraz

Above: 'Still Here' by Lydia Goldblatt

Above right: 'Mindy' by Sarah Eyre

by finding clues and looking at the details in the artworks. You get points for spotting certain things and there'll be a prize at the end. It's an interesting method that will give us a good overview of how people engage with the festival.'

MobFormat

One of the most progressive elements of Format is its embracing of the ways in which interactive social media can be utilised to extend the dialogue and reach of the festival. This idea takes the shape of MobFormat.

'MobFormat started when the festival launched,' says Louise. 'The festival started when Facebook and Flickr started, so we utilised those platforms. We've followed that through and looked at the best way to share work.'

'This year we're going to be working with Instagram and inviting people to hashtag images with "Format Evidence" for an open call. Then people will have the opportunity to be exhibited in the festival.'



ALL PICTURES © LEE MILLER ARCHIVES



Above: Lee in Hitler's bathtub, 1945. Top right: Beaten prison guard, 1945. Above right: Evacuation hospital, Normandy, France, 1944

One woman's war

In 1945, **Lee Miller** reported on the final months of the Second World War in Europe. Her son **Antony Penrose** talks to **David Clark** about her experiences

Lee Miller had an extraordinary life. An elegant cover model for *Vogue* in the 1920s, she later became an apprentice and lover to artist and photographer Man Ray, and a successful photographer in her own right.

Yet it was only during the traumatic final months of the Second World War and its aftermath that her potential as a photographer and writer was fully realised. After D-Day in June 1944, in partnership with *Life* photojournalist David Scherman, she followed the Allied

advance through Europe. Following her arrival in Berlin in 1945, after Hitler had fled his apartment, she was famously photographed having a bath in the Nazi leader's bathtub (see above).

She witnessed and recorded not only the joyous liberation of Paris, but also the full horrifying spectacle of the concentration camps at Dachau and Buchenwald. Although these experiences later had devastating consequences for her, this period, says her son Antony Penrose, was the most important and fulfilling part of her life.

Miller's archive

Antony, now 67, is the guardian of Lee Miller's legacy and the director of the Lee Miller Archive. It is located at Farley Farmhouse in East Sussex, where she lived the last 28 years of her life. Antony has also edited books about her work, including *Lee Miller's War*, now published in a new edition. It is a collection of her best war photography, together with articles written for *Vogue* and some of her wartime letters. Miller's words and pictures give a vivid account of her experiences.

'Lee had an immense skill as a photographer and an equally valid talent as a writer,' says Antony. 'Her secret weapon was her ability to gauge and get on with people. That's what consistently got her access to situations that others might not.'

'The most important thing in a photojournalist's toolkit is to get where events are happening. Lee was terribly ingenious because she was the kind of person who could resource things like food and booze. Then she would simply drop a case of Cognac at the feet of the head signaller in the area, ask where the action was, and he'd say, "I think you should get over *there*, now".'

Eye of the Rolleiflex

Although Miller took a 35mm Zeiss Contax with her on her travels, she

Above: Children with GIs, Paris, France, 1944



didn't often use it. Instead, she shot almost all her war work on two Rolleiflex cameras. 'I'm glad she did,' says Antony, 'because the quality of the negatives produced by the Rolleiflex was far superior.'

'However, the camera only had a fixed, standard lens, which meant she had to be very close to her subject. When she photographed one explosion in St Malo, France,

she was just 700 yards away.'

The fact that she was in Europe at all is remarkable in itself. Why did she decide to put herself in danger when she could easily have remained in London, or in America? Antony believes she reported on the war because, as a woman, it was one of the few ways in which she could make a contribution to the war effort.

'She recognised that nobody was going to give her a gun to actually fight,' says Antony, 'so she just picked up her camera and that became her weapon of choice.'

Her strength of character is also shown by the way she was able to unflinchingly record harrowing scenes at Nazi concentration camps. 'I think she dealt with that situation by dissociating,'



Far left: Dancer Fred Astaire with showgirls, Paris, France, 1944

Left: Picasso in his studio, Paris, France, 1944

Below left: Service women at a fashion salon, Paris, France, 1944

Below: Women greeting GIs with handmade flags, Dinard, France, 1944

Biography

Lee Miller was born in Poughkeepsie, New York, in 1907. She was a fashion model in New York from 1927-29, before relocating to Paris. She soon became Man Ray's collaborator and muse. In 1932, she left Paris and opened a commercial studio in New York. She was briefly married to an Egyptian businessman, but moved back to Paris in 1937 when she met the English artist Roland Penrose. She married him in 1947, a few months before Antony Penrose was born. The family moved to Farley Farm House in 1949. She died in 1977, aged 70.

► Antony continues. 'As a child, aged seven, she was raped and infected with venereal disease. The way she coped with that, in common with many other children who have traumas, was to become detached from her emotions.

'That meant she could gaze into the faces of the murdered people in Dachau and photograph them, because she believed the world should know what happened. She didn't do it dispassionately, but her ability to detach herself gave her a strategy for coping.'

Despite her strength of character, after the war Miller began to suffer

from what we would now call post-traumatic stress disorder. Haunted by what she had seen, she began to drink heavily and suffered long periods of depression.

'The first 20 years of my life with her were really, really difficult,' says Antony. 'Growing up with an alcoholic parent is a hugely problematic thing and a lot of that was to do with her immense personality changes. Why was this person so nice to me a few minutes ago and now she's so horrible? It was impossible to understand.'

Miller hardly ever spoke about her wartime experiences. Therefore,

when her wartime photographs and journalism were discovered in the loft at Farley Farm House after her death, the contents were a revelation to Antony.

'In writing the books, and editing her work, I really came to terms with her and understood her,' he says. 'She became important to me posthumously. The work she left me is a most extraordinary thing. I write about it, travel the world talking about it, I meet amazing people who knew her and I collaborate with people on exhibitions. It's an unbelievably fulfilling life.'

AP

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0.6 ND Glass Pro Filter	£29.95	
0.9 ND Glass Pro Filter	£29.95	

Awarded 5 stars for Build & Image Quality, and Value for Money
Digital Photo April 2014



Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00

ND Filter Kits



- 3 ND/Grad Filters	- Adaptor Ring
- Wallet	- Holder
- Holder	- Cloth
A Size	£49.95
P Size	£49.95
P Size W/A	£49.95

Available in Full, Soft & Hard

ND Filter Sets

Include 3 ND Filters

Full ND	£34.95
Soft ND Grad	£34.95
Hard ND Grad	£34.95

Adaptor Rings

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40.5mm A Size	£4.00
46mm A & P Size	£4.00
49mm A & P Size	£4.00
52mm A & P Size	£4.00
55mm A & P Size	£4.00
58mm A & P Size	£4.00
62mm A & P Size	£4.00
67mm P Size	£4.00
72mm P Size	£4.00
77mm P Size	£4.00
82mm P Size	£4.00

Square Filter Sets

Landscape

£37.50

- 1 Sunset Graduated Filter

- 1 Blue Graduated Filter

- 1 Neutral Density Filter

Black & White

£39.95

- Red Filter

- Orange Filter

- Yellow Filter

- Green Filter

Sizes: A & P

Individual Square Filters

0.3 Full ND	£12.50
0.6 Full ND	£12.50
0.9 Full ND	£12.50
1.2 Full ND	£15.50
0.3 Soft ND Grad	£12.50
0.6 Soft ND Grad	£12.50
0.9 Soft ND Grad	£12.50
1.2 Soft ND Grad	£15.50
0.3 Hard ND Grad	£12.50
0.6 Hard ND Grad	£12.50
0.9 Hard ND Grad	£12.50
1.2 Hard ND Grad	£15.50
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Blue Grad	£12.50
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6x Star Effect*	£12.50
8x Star Effect*	£12.50

Sizes: A & P unless stated

*P Size only

Lens Adaptors

Camera

Lens

Camera	Lens	£
Canon EOS	to M42	£16.95
Canon EOS	to Nikon	£22.95
Canon EOS	to Pentax K	£24.95

Evening class

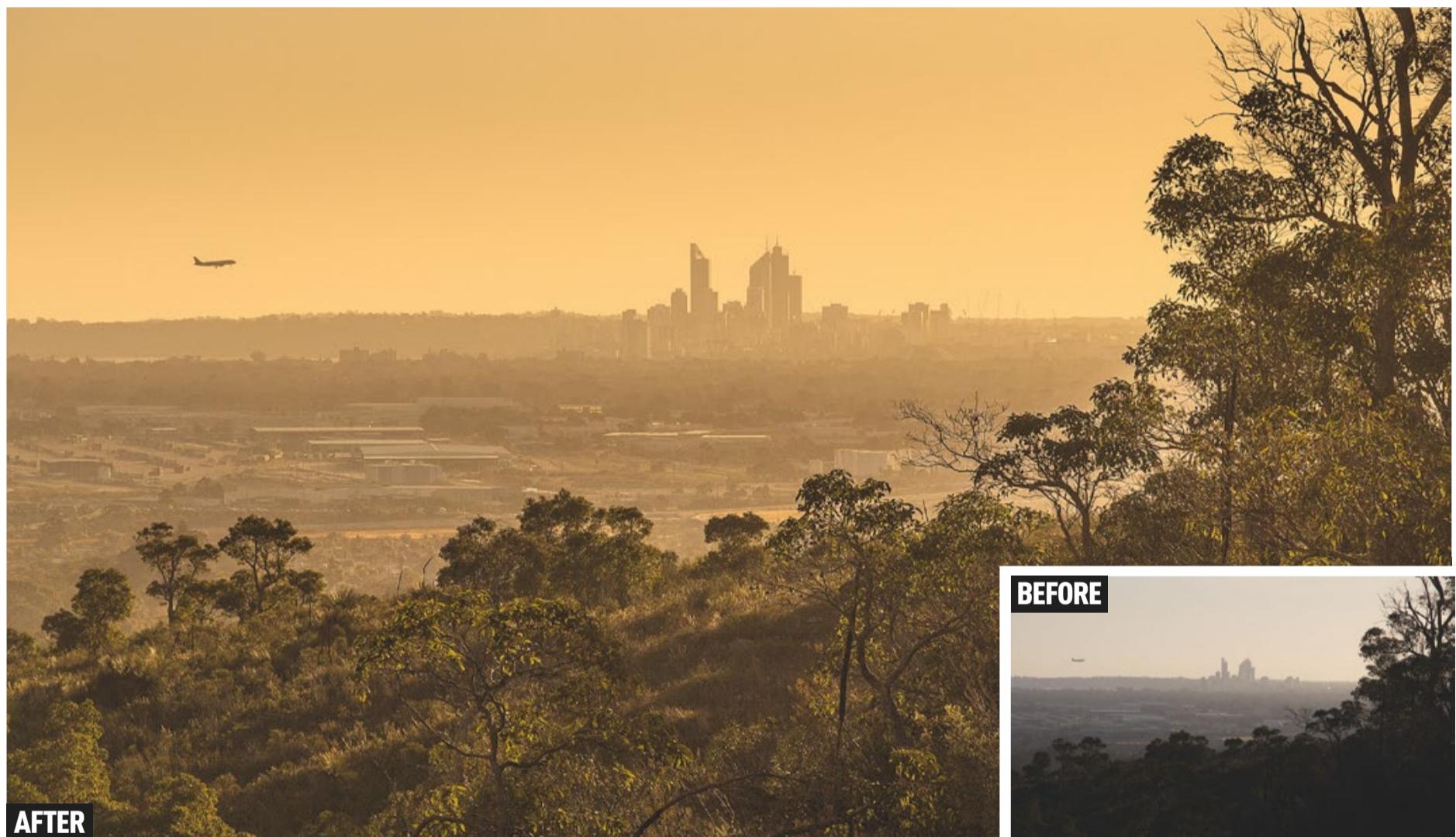
Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems
Removing colour fringing

JUDGING from the direction of the light in this image by Felix Tholen, it looks like it was taken either early morning or late evening, which is why it seemed appropriate to treat this image with a warm tone. When capturing a high-contrast scene such as this as a raw image, the colour in the sky may become lost, so it was necessary to restore this in the post-processing. What helps make this image visually more interesting is the plane flying in from the left.

However, this photograph does suffer from rather bad chromatic aberration, which is visible as coloured fringing towards the corners of the frame. This is probably because a super-zoom lens was used. Even the more expensive zooms, as well as some prime lenses, may exhibit a certain amount of detectable colour fringing, but here it is particularly noticeable around the tree branches. However, it is an easy enough problem to fix using Camera Raw or Lightroom.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk



BEFORE



AFTER



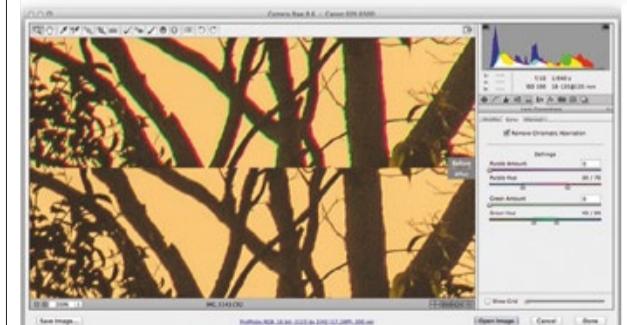
1 Tint adjustment

There was a slight tilt to the photograph, so to begin with I used the Straighten tool in Camera Raw to drag across the horizon. I followed this by applying a Tint adjustment that warmed the image up, emphasising the sunset lighting. I combined this with a positive Exposure adjustment to lighten the image slightly.



2 Boost Vibrance and Clarity

Next, I adjusted the Shadows slider to bring out more detail in the trees in the foreground. At the same time, I chose to boost the Vibrance to produce richer-looking colours. I also applied a large Clarity boost, which helped emphasise the contrast in the tree branch detail.



3 Remove fringing

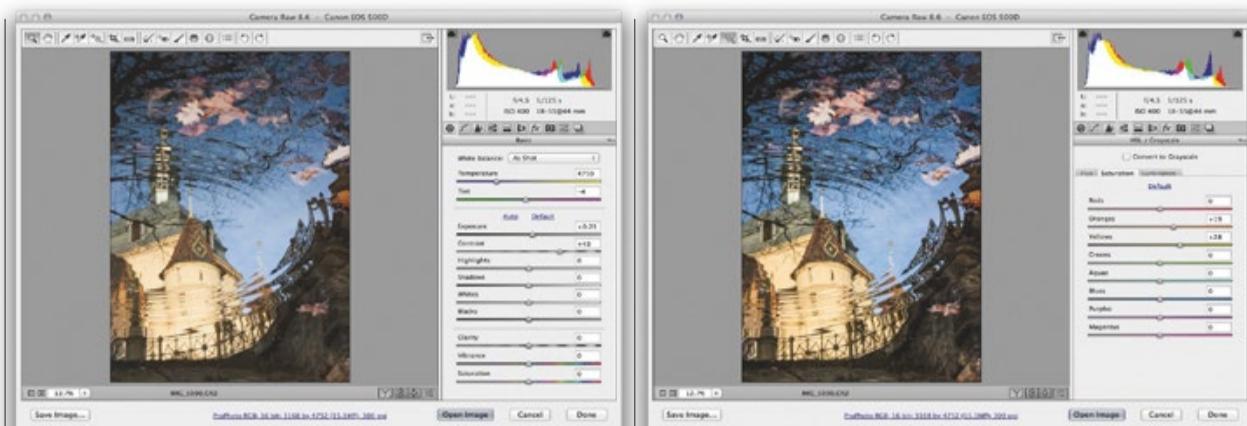
I noticed that there was significant lateral chromatic aberration towards the corners of the frame. In this close-up screenshot you can see signs of green/purple fringing around the edges of the tree branches. To correct for this, I ticked the Remove Chromatic Aberration box in the Lens Corrections panel.



Rotated water reflection

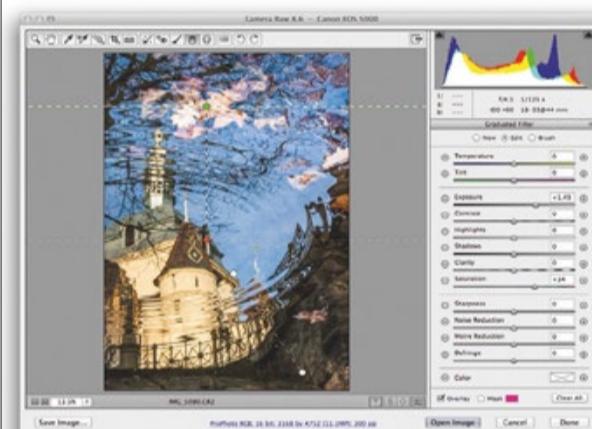
PHOTOGRAPHS of reflections in water can, like sunsets, be something of a visual cliché, except when they are shot with an interesting twist. In this instance, Janos Balda has captured a reflection with circular ripples on the water. Now, I don't know if this just occurred at the moment the photograph was taken, or if the photographer actually threw something into the water to make this happen, but it does make the reflections look more interesting.

Rotating the photograph 180° also helped to give the final image more appeal. The only thing I would say is that I think the original crop in-camera was a bit too tight. I would have preferred to see more of the château. But even so, the image, whether it is rotated or not, has a nice compositional balance.



1 Rotate the image

The first step was to rotate the image. This could be done by clicking on either of the rotate buttons in the toolbar, or by using Cmd/Ctrl +] to rotate clockwise and Cmd/Ctrl + [to rotate anticlockwise. At the same time, I also lightened the Exposure and boosted the overall Contrast.



3 Select Graduated Filter

Finally, I selected the Graduated Filter tool and applied a couple of graduated filter adjustments to lighten the top section as well as the bottom-right portion of the photograph. For example, here you can see that I applied a +1.45 Exposure increase and a +34 Saturation boost.



2 Apply tone adjustments

I then applied some further tone adjustments via the Camera Raw Basic panel to further increase the tone contrast. Meanwhile, I went to the HSL/Grayscale panel and adjusted the Luminance and Saturation sliders to boost and darken the colours for the château walls and blue sky.



Chromatic lens aberrations

LATERAL chromatic aberrations can commonly be seen towards the edges of photographs and are caused when the lens optics fail to correctly focus the red, green and blue portions of the colour spectrum evenly. It is more noticeable with digital images because of the way the sensors record these three colours as separate colour channels, whereas colour film emulsions record more or less a smooth spectrum. The lens aberrations are still there, but they just aren't as noticeable.

One way to avoid this with digital cameras is to use good-quality optics. Or, failing that, you can use the Remove Chromatic Aberration box in the Lens Corrections panel to remove this automatically at the raw-editing stage. This method can work with JPEG captures, but you'll get better results when processing raw files.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Ant Smith, Essex



Ant first fell in love with photography during his time at school when he joined the school photography club. 'We had our own darkroom and I was immediately hooked on the magic of seeing the image come through in the developer,' says Ant. 'I quickly found that photography gave me a lot of

independence as a young teenager.'

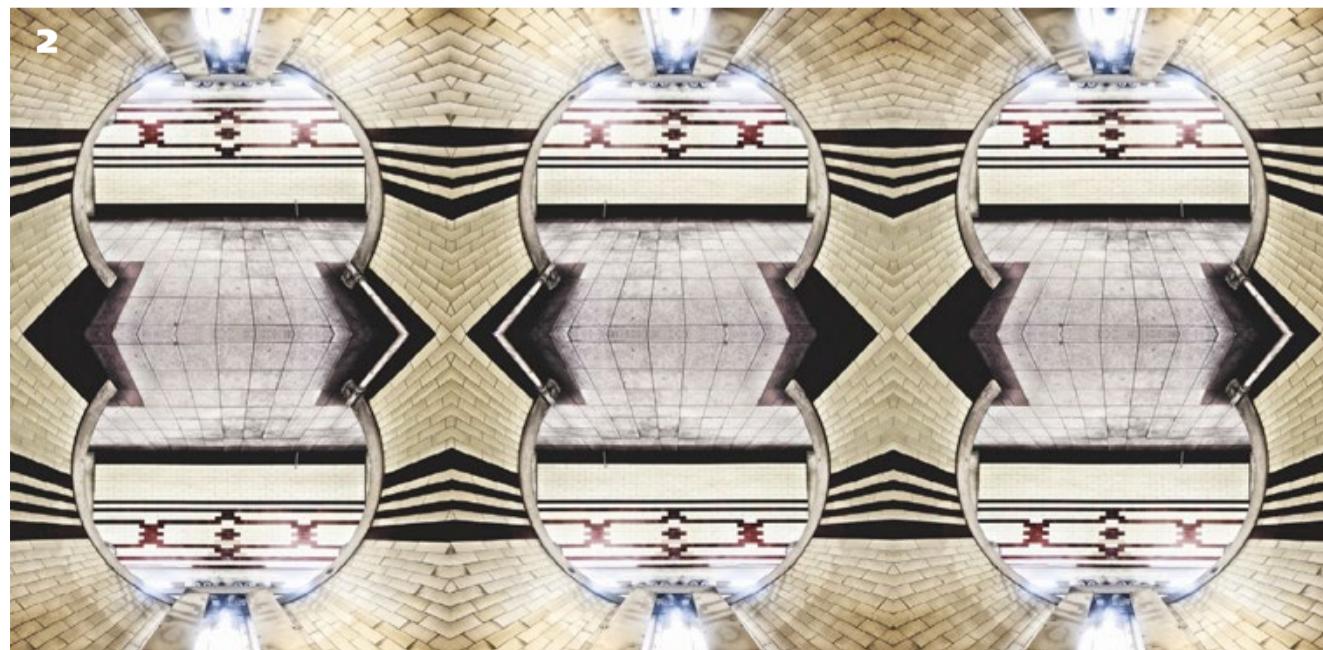
Ant has tried his hand at a variety of genres, but identifies architecture and street photography as his favourites. He is currently exploring the geometric characteristics of lenses and here we see Ant's experiments with 'mirror photography'. If you would like to see more of Ant's work, visit his website at www.antsmith.net.

Doorsteps x4

1 Ant found this scene on his way home one day. The white steps and ornate pillars work well with the mirrored effect achieved in post-production
Nikon D700, 16-35mm, 1/100sec at f/4, ISO 6400

Underground x6

2 Ant has used the mirror effect to invoke the spirit of *Alice in Wonderland*. The tunnels seem almost as if they could be rabbit warrens
Nikon D700, 16-35mm, 1/40sec at f/5.6, ISO 400





The two **Reader Portfolio** winners chosen every week will receive a **SmugMug** Power account, worth £35 each, on which to host their images

SmugMug is the world's leading independent cloud-based photo website for a new generation of photographers. SmugMug Power account gives you a fully hosted, customisable website where you will receive unlimited photo uploads and gorgeous full-screen galleries. Visit www.smugmug.com

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



Tree Carving x36

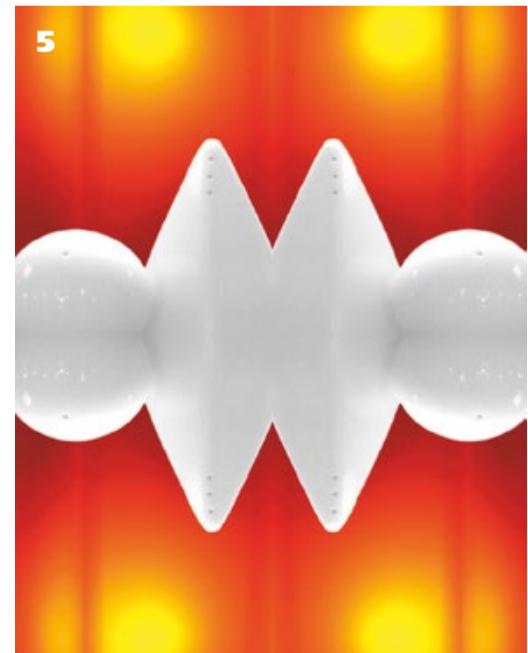
3 Here the original 4x image has been tiled nine times in order to create a sense of the game noughts and crosses. The image actually took several hours to composite and process but, Ant says, it was worth it to achieve this complex and dizzying effect
Nikon D700, 16-35mm, 1/100sec at f/11, ISO 400

Peter Jones x2

4 This image was taken in Peter Jones' department store in London. As Ant says, the architecture consists of strong geometric shapes, and Ant has used the mirror effect to emphasise this. He also observes that the final image almost appears to be somewhat skeletal
Nikon D700, 16-35mm, 1/25sec at f/16, ISO 1600

Condiments x4

5 This extraordinarily hued image actually comprises salt and pepper pots sitting in front of a glass-encased orange candle in an Indian restaurant. The result is a strong graphic image that could almost be an incredible alien landscape at sunset
Nikon D200, 105mm, 1/100sec at f/4, ISO 800





Charlie Davidson, Aberdeenshire



Charlie's passion for photography blossomed when he bought a Nikon D70 to record his trips away with his girlfriend.

Charlie loves to shoot landscapes and seascapes, and identifies Scotland as having some of the world's most stunning vistas. These areas also offer him some welcome respite from the stress of his career and the city. If you would like to see more, visit 500px.com/charliedavidson1.

Rattray Head Beach

1 Charlie has achieved a beautiful painterly quality in this beach scene. The gentle sway of grass has acted as a perfect complement to the pastel hues of blue in the ocean and sky
Nikon D7000, 10-20mm, 150secs at f/16, ISO 100, Lee Big Stopper, ND grad, tripod



1

Lone Tree

The streaks of cloud are a perfect foil to the isolated tree in the foreground, and the glassy spread of water in the middle
Nikon D7100, 10-24mm, 56secs at f/14, ISO 100, Lee Big Stopper, ND grad, tripod



Milos Sunrise

2 The colours of sunrise over the Greek island of Milos are a sight to behold as we can see in this vivid image

Nikon D7100, 24-70mm, 1/125sec at f/5, ISO 500

Torres Del Paine

3 Taken in Patagonia, this image shows the sun rising over the extraordinary mountain range found in the national park

Nikon D7100, 24-70mm, 2.5secs at f/14, ISO 100, Lee Little Stopper, ND grad, tripod

Reykjavik Sunset

4 Charlie has captured this image during the 'blue hour'. The rakes of light falling upon the structure really bring it to life

Nikon D7000, 24-70mm, 25secs at f/9, ISO 100, Lee Big Stopper, ND grad, tripod



Accessories

Useful gadgets to enhance your photography, from phones to filters...

Nixplay Edge 13in Digital Picture Frame

● Around £200 ● www.nixplay.com

Callum McInerney-Riley tries out a digital picture frame with the ability to transfer images via the cloud

At a glance

- High-resolution display
- Displays pictures from cloud storage
- Connects to Wi-Fi
- Available in 9in or 13in versions

DIGITAL picture frames are nothing new, but the Nixplay Edge takes the technology to a new level. As well as being able to play images from an SD card and USB drive, the Edge can connect to a home Wi-Fi network to create playlists to preview. Up to 2GB of photos/videos can then be synced with the frame at any one time, with photos/videos added to a Nixplay cloud account. Images can be organised into playlists from the online account and then synced to the frame. To add images to the account, photos/video are either uploaded directly to the Nixplay account or are taken from the likes of Dropbox, Facebook, Instagram and Flickr, or via your own personalised email address. Nixplay sets up its customers with an @mynixplay.com email address, and images can be pushed to their slideshow when they are emailed to that address. Using the email function, it's quick and easy to share images between mobile devices and the frame.

The screen resolution is very good, being able to display 1080p video footage. Images are displayed in a 16:9 ratio as standard and there are settings to fit frame size or fill the frame. Fill the frame animates the cropped part of the image.

Verdict

The matt screen used on the frame is excellent and resolves a wide range of tones, doing justice to any images that are displayed on it. Colours are vivid and detail is sharp. Although the Nixplay Edge is very expensive, it works beautifully. For anyone wanting to display a variety of images on a frame, this is the best we have seen.



ALSO CONSIDER

Pix-Star FotoConnect XD

From £130

www.pix-star.com

With a similar online file sharing and unique email address to the Nixplay, the Pix-Star boasts great connectivity, but lacks the design finesse of the Edge.



Nixplay 18.5in Wi-Fi Picture Frame

From £190

www.nixplay.com

This frame offers the same great functionality as the Nixplay Edge, but this 18.5in version has a wider aspect ratio so is ideal for landscapes.



KitVision 15in Digital Photo Frame

From £100

www.kitvision.co.uk

A total of 1GB of internal storage is available on this frame, which comes in a range of sizes. Aesthetically, it looks more like a traditional picture frame than most.



Out now

Expert reviews of the latest kit to look out for

Allocacoc PowerCube and extended USB

● £21 ● www.allocacoc.com

IT'S HARD to get excited about an extension cable, but the PowerCube, designed by Allocacoc, is an interesting solution to a problem that affects many photographers. If you're anything like me and have multiple plugs for various devices at your workstation, it can be frustrating when bulky mains adapters block power sockets, or the plugs themselves are so big they prevent others being used.

The PowerCube, as its name suggests, gets around the issue by offering four additional mains sockets on the exterior of its cube-shaped design. It comes supplied with a docking station that allows it to be easily mounted upside down beneath a desk – although doing so does reduce the number of usable sockets to three. As extension leads go, it's by far the most compact we've used and the pair of in-built high-power USB ports saves using a couple of extra plugs to charge

mobile devices. If you'd benefit from a few more power sockets for your workstation, and feel a 1.5m (5ft) cable length is adequate for your needs, the PowerCube is for you.

Michael Topham



**Amateur
Photographer**
Testbench
Recommended
★★★★★



Leef Surge USB 2.0 Drive

● From £12 ● leefco.com

LEEF Surge is one of the smallest USB flash memory drives we have ever seen. Although the product has been available for some time, the company has revamped a number of its USB drives in a beautiful copper finish. For those who prefer something a little more subtle, the Surge comes in both black and white

variations, too. A choice of 8GB, 16GB, 32GB and 64GB is available, and all are waterproof, shockproof and dustproof. I keep mine attached to my

laptop and use it to edit images I intend to transfer. It's so small, I barely notice it's there.

Callum McInerney-Riley

**Amateur
Photographer**
Testbench
Recommended
★★★★★



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AP2015 AWARDS

As photographers, we are blessed with an incredible range of quality equipment that is available for us to use – in fact, more so than almost any other hobby – and every year it seems to get better and better. However, not every camera is suitable for everyone.

At AP we test more cameras and accessories than any other magazine, putting the latest kit through its paces to determine its strengths and weaknesses and who it would be most suitable for. It's a task that we perform with a rigour and objectiveness that is rare in the industry. To do this on a weekly basis is a feat that is unequalled by any other magazine in the world. The end result is that the products which rise to the top of the heap by winning one of our awards really are the best of their kind and worthy of your attention.

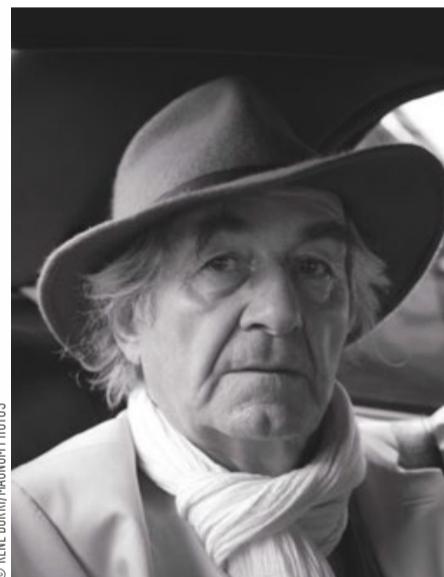
Over the past year there were so many outstanding new products that struggled even to get onto our shortlist that the 2015 winners revealed over the next few pages really are the cream of the crop. But before we reveal what they are, we introduce the two worthy winners of our photographic awards.

Nigel Atherton, Editor

About our sponsors...

GfK Retail and Technology (GfK RT) offers powerful insights into consumer-goods markets with data from the world's largest retail network, reporting what's selling where and at what rate. The company covers more than 90 countries, 370,000-plus outlets representing 1.7 million shops and 4.5 million consumer products. The fact-based information that GfK delivers enhances the decision-making process and is fully comparable locally, regionally and even globally.

Grays of Westminster is a multi-award-winning company specialising in Nikon equipment. Grays was presented with the What Digital Camera/Amateur Photographer Gold Winner Good Service Award, as voted for by *What Digital Camera* and *Amateur Photographer* readers and website visitors, in 2011, 2012, 2013, 2014, and again in 2015. The president of Nikon Corporation of Japan presented Grays with a stunning crystal trophy on the historic occasion of being the only camera shop in the world to be granted a Coat of Arms by Her Majesty's College of Arms.



EXCEPTIONAL ACHIEVEMENT IN PHOTOGRAPHY AWARD

René Burri

WHAT would you say makes a true icon of photography? It's a difficult question to answer, but perhaps it could be the fact that the photographer's images become a part of the public consciousness. While the name René Burri may not necessarily be a household one, produce a print of his famous Che Guevara portrait, or his striking image of four suited figures on top of a São Paulo skyscraper in Brazil, and you will immediately see just how familiar these images are, even to people with only the most cursory knowledge of photographic history.

Magnum photographer Burri,

who lived between Zurich and Paris, died in mid-October of 2014 after battling a long illness. He was 81. While the loss is a devastating blow to those who loved his work, it's difficult not to feel comforted looking back at images and video footage of the dapper gentleman, an amiable Swiss fellow who was more often than not to be found dressed in a fedora and scarf.

'His unrivalled ability to tell stories and entertain us will be part of his enormous legacy'



René Burri created a range of iconic images, including his 1960 shot of four figures on top of a skyscraper in São Paulo, Brazil (top)

Upon learning of Burri's death, president of Magnum Photos, Martin Parr, said, 'Not only was he one of the great post-war photographers, he was also one of the most generous people I have had the privilege to meet. His contribution to Magnum and his unrivalled ability to tell stories and entertain us over this time will be part of his enormous legacy.'

Martin's words are not mere hyperbole. Burri truly was one of the great post-war photographers and it is with that in mind that we present to his memory a posthumous award celebrating his exceptional contribution to photography.

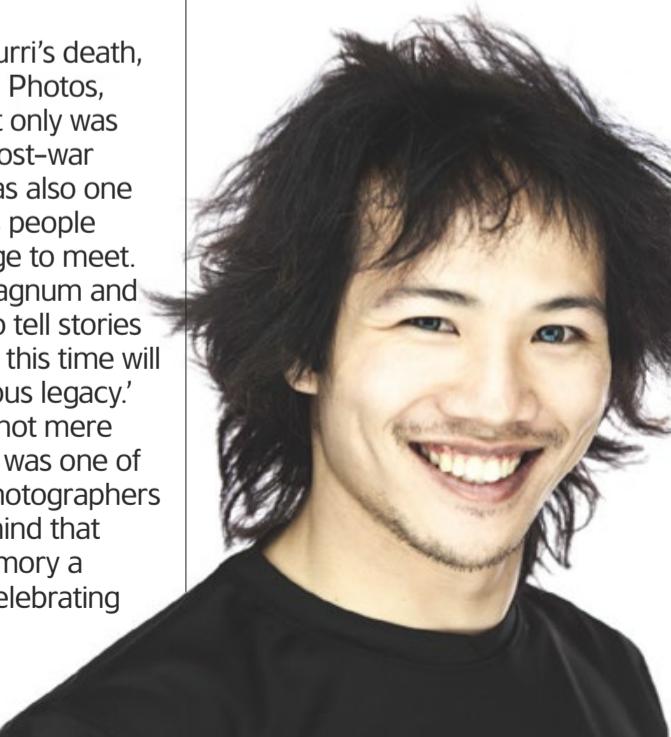


POWER OF PHOTOGRAPHY AWARD

Benjamin Von Wong

BENJAMIN Von Wong, a self-styled photographer and visual engineer, is an artist who, in his short career, has made a point of overcoming creative challenges that would see many other photographers fall at the first hurdle. His hyper-realistic style combines special effects and innovative concepts. But despite appearances, his working method is utterly accessible to anyone willing to watch and learn. That's perhaps his greatest virtue – his absolute generosity with knowledge.

Despite his short career, Benjamin has already made a name for himself with his incredible images



Every image he creates is accompanied by a video tutorial and lengthy step-by-step essay showing exactly how it's done. On the surface, it would be easy to look at Benjamin's images and compare him to others working in his field, but look a little closer and you will see that his work has a

style all its own. Benjamin's images strike a strange balance between ethereal and dynamic. If you want a good example of this, then look no further than his hauntingly beautiful series of models under water. Benjamin is a complete package: photographer, tutor and source of creative inspiration.



ACCESSORY OF THE YEAR

Nissin i40

IT'S ALWAYS difficult to pick a winner from a shortlist as diverse as this one, but ultimately we felt that one product stood out for its combination of high specification, compact size and ease of use. With a powerful output that belies its size, built-in LED video light, and support for advanced functions such as wireless flash control and high-speed sync, the Nissin i40 is also the first third-party flash unit that's really



Nominees

- Kingston SDXC UHS-I Class 3 (U3)
- Lumu smartphone light meter
- Manfrotto MK055XPRO3
- Nissin i40
- Phottix Mitros+
- Samsung Galaxy Tab S 10.5

optimised for use with the latest compact system cameras, while being equally at home on DSLRs.



MOBILE IMAGING APP OF THE YEAR

Adobe Lightroom Mobile

Nominees

- Adobe Lightroom Mobile
- Camera Awesome
- CyberLink PhotoDirector
- Flickr Mobile
- Instagram Hyperlapse
- Pro Camera
- Triggertrap Mobile

THIS year we've introduced a new award category to reflect that fact that so much photography these days is done using smartphones. There are thousands of apps available to

help you, some of which are more useful than others.

Adobe Lightroom Mobile enables existing users of Lightroom 5 to take their image libraries with them wherever they go, and perform basic edits in the field, while remaining fully integrated with their Creative Cloud account. Versions of the app are available for iPad, iPhone and Android, which should cover most users. By introducing the power of Lightroom to the mobile device, Adobe may just have changed the way photographers work with their images.

PREMIUM COMPACT SYSTEM CAMERA AND AP READER PRODUCT OF THE YEAR

Fujifilm X-T1

THIS strongly contested category included some real heavyweights in the shape of the fast-shooting Samsung NX1, the 4K-capable Panasonic Lumix DMC-GH4 and the Sony Alpha 7S low-light king. But our nod went to one of the most charismatic cameras we've seen for years – the Fujifilm X-T1.

Its plethora of control dials make it a delight to shoot with, its 2.36-million-dot EVF is probably the best we've ever seen, and its tough compact body is sealed for use in inclement weather.

A 16-million-pixel X-Trans CMOS sensor combines with an excellent lens range to give superb image quality, making the X-T1 one of our very favourite cameras of 2014. Our readers agreed too, voting it Reader Product of the Year.



Nominees

- Fujifilm X-T1
- Panasonic Lumix DMC-GH4
- Samsung NX1
- Sony Alpha 7S

PREMIUM COMPACT CAMERA OF THE YEAR

Panasonic Lumix DMC-LX100

Nominees

- Fujifilm X100T
- Panasonic Lumix DMC-LX100
- Sigma dp2 Quattro

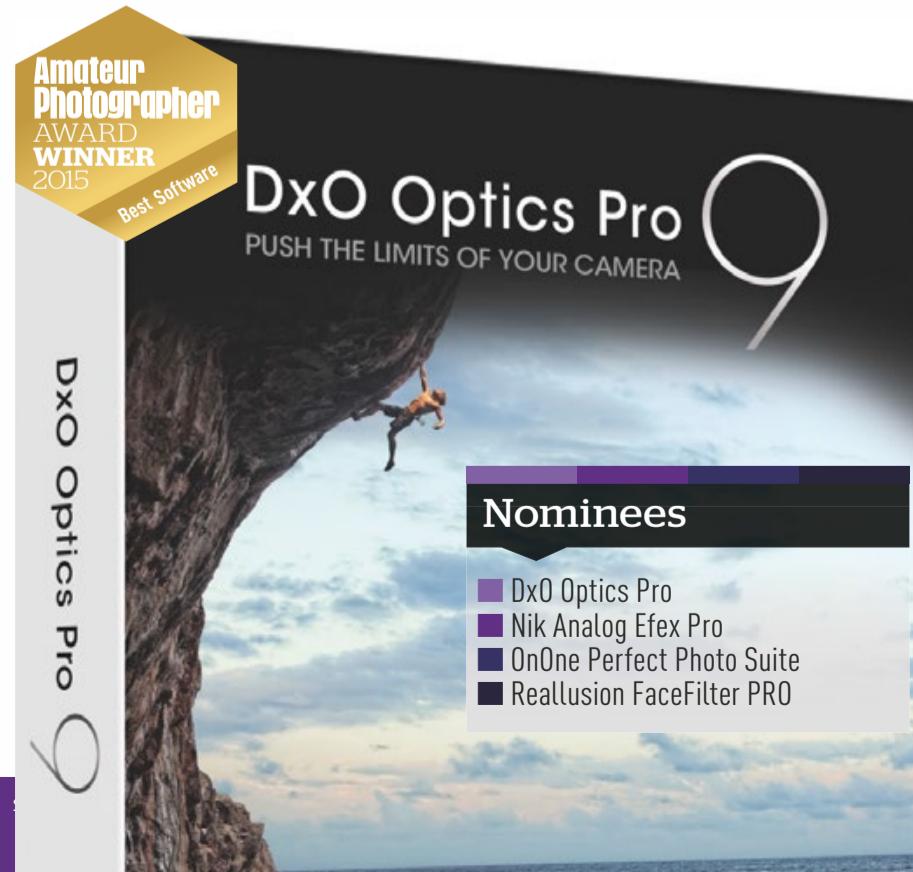
THE PREMIUM compact sector has never been healthier, and our winner is arguably the best camera with a fixed zoom lens yet made. With a useful 24-75mm (equivalent) f/1.7-2.8 lens and 13-million-pixel, multi-aspect-ratio Four Thirds sensor, as well as reliable autofocus and metering systems, the Panasonic Lumix DMC-LX100 is capable of producing superb images. Just as importantly, its traditional control dials make it an absolute pleasure to shoot with, and the high-resolution electronic viewfinder is invaluable in bright light. It even records 4K video, and has a special mode to extract 8MP stills from the footage so you need never miss a moment. Overall, it's an incredibly accomplished all-rounder that's lovely to use.



SOFTWARE OF THE YEAR

DxO Optics Pro

FOR MOST people, the job is only half done once the shutter is pressed, and few of the images that make it into print or win competitions have gone straight from camera to page. It's on the computer that so much of the magic takes place. DxO Optics Pro is a powerful raw converter that offers class-leading lens corrections and the best noise reduction available. Its intuitive design makes it easy to get the best from your raw images, and the latest version does it several times more quickly.



Nominees

- DxO Optics Pro
- Nik Analog Efex Pro
- OnOne Perfect Photo Suite
- Reallusion FaceFilter PRO

PRINTER OF THE YEAR

Canon Pixma MG7150

THIS year's winner is a fully featured printer that won't break the bank. The Canon Pixma MG7150 has six ink tanks, Wi-Fi printing, a memory-card reader for SD, Memory Stick and CompactFlash, touchscreen controls, a 2400 x 4800dpi scanner, two media trays for A4 plain paper and photo media, and a direct disc print tray. Most importantly, print quality is

Nominees

- Canon PIXMA iP8750
- Canon PIXMA MG7150
- Epson Expression Premium XP-605
- Fujifilm Instax Share SP-1

excellent, producing vivid colours that avoid being oversaturated, and neutral grey tones in black & white prints.



ENTHUSIAST COMPACT CAMERA OF THE YEAR

Sony Cyber-shot DSC-RX100 III

WITH compact cameras incorporating ever-more features into pocket-sized packages, it was going to take something special to impress us this year. That something turned out to be a high-quality pop-up electronic viewfinder somehow squeezed into a truly pocketable camera. With its 20-million-pixel, 1in sensor and super-fast f/1.8-2.8 24-70mm (equivalent) zoom, the Sony Cyber-shot DSC-RX100 III offers

exceptional image quality. Its built-in neutral-density filter has a clever auto mode for shooting with large apertures in bright light, and the tilting rear screen can be set to face forwards for selfies. Successive generations of the RX100 have won this award three years in a row, which is an impressive achievement from Sony.



Nominees

- Canon PowerShot G7 X
- Fujifilm X30
- Panasonic Lumix DMC-TZ60
- Sony Cyber-shot DSC-RX100 III

BRIDGE CAMERA OF THE YEAR

Panasonic Lumix DMC-FZ1000

Nominees

- Canon PowerShot SX60 HS
- Panasonic Lumix DMC-FZ1000
- Sony Cyber-shot DSC-HX400V

ONE BRIDGE camera stood head and shoulders above all its competitors that we tested this year. The Panasonic Lumix DMC-FZ1000 has an extremely

useful 25-400mm (equivalent) f/2.8-4 zoom and 20-million-pixel, 1in sensor. These combine to give image quality way beyond the average superzoom. The FZ1000 also includes a high-quality 2.36-million-dot OLED EVF and a fully articulated LCD. If this isn't enough, it can also shoot ultra-high-definition 4K video, and its SLR-like external controls make it a joy to use.

ENTHUSIAST COMPACT SYSTEM CAMERA OF THE YEAR

Olympus OM-D E-M10

IT WAS up against some exceptionally strong competition, but Olympus's retro-styled OM-D E-M10 won through to be crowned our Enthusiast Compact System Camera of the Year.

Borrowing heavily from the hugely popular E-M5, it offers many of the same attractions – effective in-body image stabilisation, a rugged metal body, and an excellent electronic viewfinder, all wrapped up in an unashamedly nostalgic SLR-like design. Image quality from the 16-million-pixel Four Thirds sensor is impressive, with particularly attractive colour rendition, and autofocus is fast and accurate. The Micro Four Thirds mount gives access to a wide range of high-quality lenses, including some affordable fast primes for low-light shooting. Overall, Olympus has created a very desirable enthusiast offering that can produce superb quality, and you can take it everywhere with you too.



Nominees

- Fujifilm X-E2
- Olympus OM-D E-M10
- Panasonic Lumix DMC-GM5
- Samsung NX30
- Sony Alpha 6000



PROFESSIONAL SLR CAMERA OF THE YEAR

Nikon D810

Nominees

- Nikon D4S
- Nikon D810
- Pentax 645Z

PACKING a 36.3-million-pixel, full-frame sensor into a rugged body, along with sophisticated 51-point autofocus and 91,000-pixel metering systems, the Nikon D810 is a well-considered update to the D800 that brings useful improvements in almost every area. Its quiet, well-damped shutter reduces image blur due to vibrations, and highlight priority metering makes the most of the sensor's huge dynamic range. Faster 5fps shooting, 9MP small raw files and improved video features make it more of an all-rounder than the D800. Overall, the D810 is an incredibly accomplished camera that's capable of stunning image quality, and is supported by one of the most comprehensive lens and flash systems on the market.



Nominees

- Canon EOS 1200D
- Nikon D3300
- Pentax K-S1

CONSUMER SLR CAMERA OF THE YEAR

Pentax K-S1

IT MAY come in a multitude of colours, have quirky looks and incorporate flashing LEDs in its handgrip, but underneath its unconventional exterior the Pentax K-S1 is a very capable little camera. It has an excellent viewfinder, a 20-million-pixel

sensor, and in-body image stabilisation system that not only works with all lenses, but can also act as an anti-aliasing filter simulator. It's a great camera that's easy for beginners to use while giving plenty of creative control to enthusiasts.

ENTHUSIAST SLR CAMERA OF THE YEAR

Nikon D750

WITH its 24.3-million-pixel, full-frame sensor, pro-level 51-point AF system, rugged build and advanced video, the Nikon D750 includes almost every feature likely to appear on the wishlist of an enthusiast photographer, including Wi-Fi and

a tilting LCD screen, and adds in a few extra for good measure. The 24MP sensor should easily satisfy most photographers. Nikon has created a camera that has all the fundamentals right, making the D750 one of the best all-round DSLR cameras currently available.



Nominees

- Canon EOS 7D Mark II
- Nikon D750
- Sony Alpha 77 II



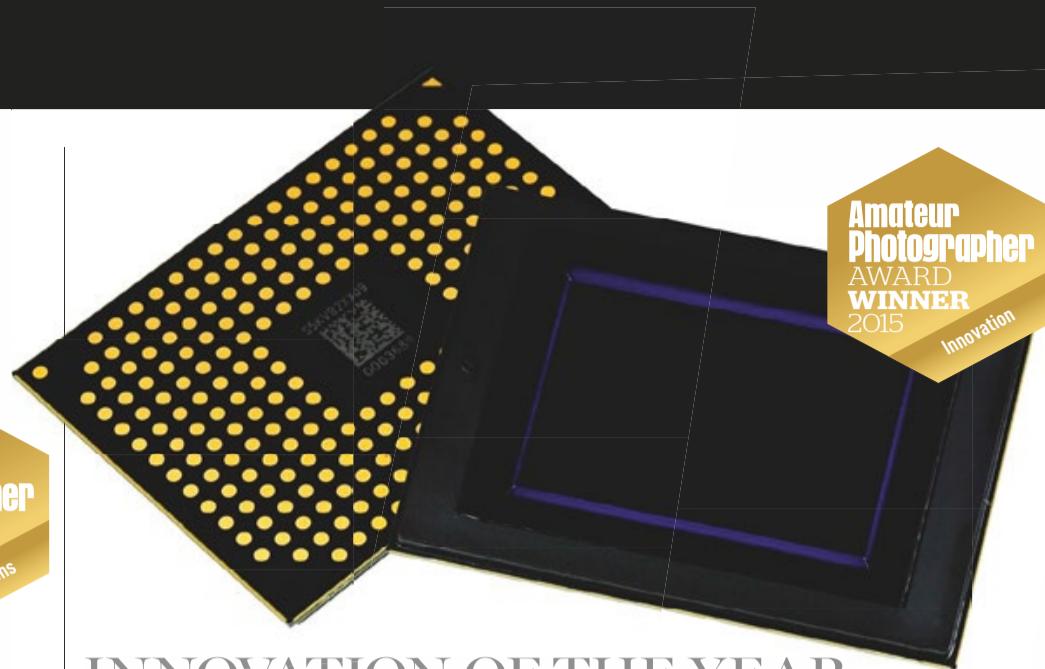
ZOOM LENS OF THE YEAR

Canon EF-S 10-18mm f/4.5-5.6 IS STM

Nominees

- Canon EF-S 10-18mm f/4.5-5.6 IS STM
- Fujinon XF 18-135mm f/3.5-5.6 R LM OIS WR
- Sigma 150-600mm f/5-6.3 DG OS HSM | S
- Sigma 24-105mm f/4 DG OS HSM | A
- Sony Carl Zeiss Vario Tessar T* 24-70mm f/4 OSS ZA
- Tamron SP 150-600mm f/5-6.3 Di VC USD

IN A SHORTLIST full of exotic optics, one more modest lens stood out due to its combination of excellent image quality and compact size at a bargain price. Indeed, despite being the most affordable wideangle zoom for APS-C-format SLRs, the Canon EF-S 10-18mm f/4.5-5.6 IS STM includes optical image stabilisation and a stepper motor for fast, silent focusing. Taking its price and performance into account, this has got to be a must-have lens for Canon users interested in landscapes and cityscapes.



INNOVATION OF THE YEAR

Samsung NX1 BSI-CMOS APS-C sensor

Nominees

- Lytro Illum light field sensor
- Panasonic 4K Photo
- Samsung NX1 BSI-CMOS APS-C sensor
- Sigma Foveon Quattro sensor
- Sony RX100 III pop-up EVF

ONE OF the most impressive cameras of 2014 was the Samsung NX1, and at its heart was a truly exceptional sensor. It's the largest back-side-illuminated CMOS sensor in a production

camera, and with 28-million-pixels the highest-resolution APS-C-sized sensor too. As a result, it offers both excellent detail in good light, and impressively low noise at high ISO settings. Not only that, it has on-chip phase detection elements and a fast readout, allowing the NX1 to shoot at 15fps while tracking focus on moving subjects. With capabilities that make the NX1 a match for most SLRs, it's surely an indicator of the shape of things to come.

CONSUMER COMPACT SYSTEM CAMERA OF THE YEAR

Sony Alpha 5100

Nominees

- Olympus Pen E-PL7
- Panasonic Lumix DMC-GM1
- Samsung NX3000
- Sony Alpha 5100

WITH its 24-million-pixel, APS-C sensor, sophisticated 179-point hybrid AF system and advanced video capabilities, the Alpha 5100 incorporates most of the key technology of its bigger brother, the Alpha 6000. But it fits all this into a remarkably small package that you can carry around all day without noticing – indeed, it's the world's smallest camera with interchangeable lenses and an APS-C sensor. The sharp, clear touchscreen can be used to trigger the shutter, and even face forwards for selfies. With its winning combination of excellent image quality, speed and ease of use, it's a great choice for beginners and enthusiasts alike.



FIXED FOCAL LENGTH LENS OF THE YEAR AND AP PRODUCT OF THE YEAR

Sigma 50mm f/1.4 DG HSM | A

Lens Nominees

- Fujinon XF 56mm f/1.2R
- Panasonic Leica DG Nocticron 42.5mm f/1.2 Asph Power OIS
- Sigma 50mm f/1.4 DG HSM | A
- Zeiss Otus 55mm f/1.4

ONE LENS impressed us above all others last year, offering truly astonishing image quality that's usually only associated with much more expensive optics. It's large, heavy, and certainly not cheap for its class, but the Sigma 50mm f/1.4 DG HSM lives up to its 'Art' label by providing incredibly detailed images even at maximum aperture, with minimal chromatic aberration and no distortion. Its

Hyper Sonic Motor gives fast, silent autofocus, its build quality is superb, and the large manual focus ring is comfortable to use. With its modern, refined styling, it looks great on your camera too. The lens is also compatible with Sigma's USB dock, allowing users to update the firmware and fine-tune the focusing, giving an unusual level of future-proofing. Overall, there's no better autofocus standard prime for the latest high-resolution full-frame SLRs.

It's not often anything other than a high-end camera gets our vote for Product of the Year, but with image quality that's a close match for vastly more expensive optics, the Sigma 50mm f/1.4 DG HSM is a deserved winner of our top award.



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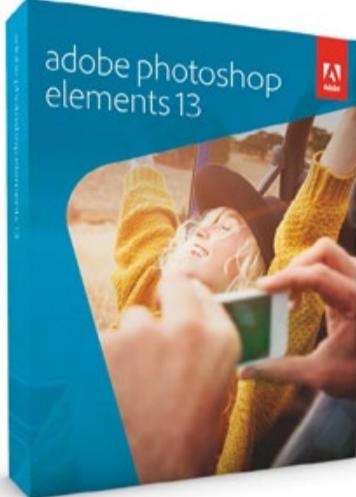
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To open ORF files in Elements 13, you need the latest ACR plug-in

Opening ORF files

Q I recently bought an Olympus Pen E-PL7 and use Photoshop Elements for editing. Despite updating my version of Elements, it cannot open the ORF raw files from the Olympus. My trial version of Lightroom can open these files, so do I need to buy Lightroom or just wait for the appropriate update to be made available for Elements? **Jonathan Mimmagh**

A In principle, Adobe Photoshop Elements 13 should be able to open ORF files from the Olympus Pen E-PL7, but you need to be using the latest version of the Adobe Camera Raw plug-in, which is

8.7.1. You may well have to update this independently of Elements itself, but the good news is that it doesn't cost anything extra. To update Adobe Camera Raw, click Help > Updates and the latest version should show up. Click on it to update, and when that's done, your ORF files should open as normal.

If you continue to have problems, one possible solution is to download the Adobe DNG Converter tool. This will convert your E-PL7's ORF files to open-standard Adobe DNGs, which should then be readable by almost any raw converter (including older versions Elements and Lightroom). The download links are: www.adobe.com/support/downloads/product.jsp?product=106&platform=Windows (for Windows) and www.adobe.com/support/downloads/product.jsp?product=106&platform=Mac (for Mac). **Andy Westlake**

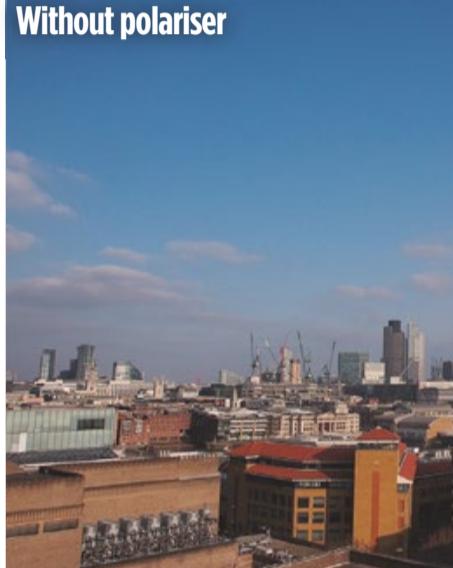
Using a square filter

Q I have a Mamiya C220 TLR camera with various Sekor lenses. However, I can't seem to use my Lee filters system with it, as the viewing lens gets in the way when I try to screw

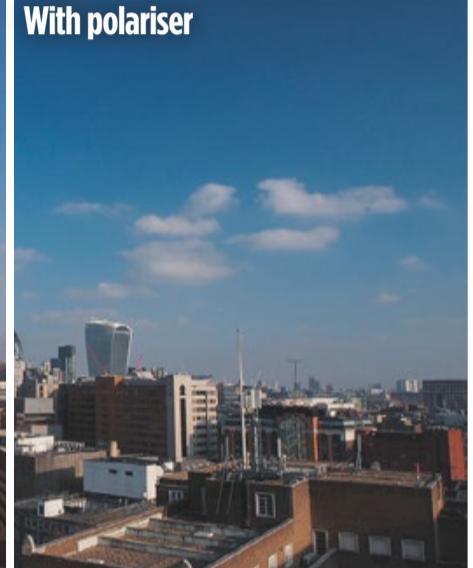


TLR lenses are tricky – but not impossible – to use with square filter systems such as this one

Without polariser



With polariser



Polarisers are invaluable for cutting through haze and reducing glare

Polariser problem

Q I have always used circular polarising filters on my SLRs, but I've now switched to a lighter mirrorless system and I need to get a new set of smaller filters. Can I get away with cheaper ordinary polarisers? Also, are multi-coated ones worth the extra money? **John Smith**

A In principle, John, you could get away with using ordinary linear polarisers on your compact system camera, as there's no mirror to interfere with autofocus or metering. However, the second half of your question betrays the problem – multi-coated filters are definitely a very good idea, to minimise problems with flare, and this generally forces you towards circular polarisers anyway. **Andy Westlake**

the adapter ring onto the taking lens. Is there a way round this, or is there another good-quality filter system compatible with this camera? **Jonathan Hunter**

A I'm afraid that, as you've found out, TLRs aren't especially well suited for use with square filter systems. Not only can it be difficult to get the holder onto the lens in the first place, but it will also inevitably block the viewing lens once it's on, which makes focusing and composition difficult. Due to the TLR design, there's also

no way of seeing how to position graduated filters to best effect. Because of this, it's usually best to stick with high-quality circular screw-in filters, such as those from Hoya or B+W instead.

If you really would prefer to use your Lee filters, one workaround is to use an empty filter ring as a spacer between the lens and the adapter ring, which will let the latter go on more easily – although it may cause vignetting with wideangle lenses. You can then set up the camera on a tripod without the filter in place, and once you're happy, add the filter and shoot. **Andy Westlake**

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MY HOME-MADE CAMERA

10 x 8 camera

Retired engineer Mike Rignall builds himself a simple but robust 10 x 8in large-format camera

THE FIRST job in creating my 10 x 8in camera was to locate a decent lens. Fortunately, Surplus Shed in the USA (www.surplusshed.com) seems to have lenses of all shapes and types at affordable prices, as a conventional 300mm lens for 10 x 8 coverage is beyond my DIY budget. Old shutters can be found on eBay, and with a little work the two can be joined together.

You can see that the lens panel can be removed from the camera, which means you can experiment

with different lenses. In my case, I tried an f/256 pinhole.

The chassis is made from 55 x 20mm pine. The body needs this sort of strength, as it is a heavy beast when finished. The bellows proved to be something of a problem, since 10 x 8 bellows are ruinously expensive. However, it's possible to make bag bellows cheaply from a piece of PVC sheet. The stretch is not the same as with folded bellows, but a 100mm movement is quite possible, which allows a 300mm lens to focus down to 1m. Since the lens movement is so large, a simple push/pull handle provides a straightforward solution.

Once I attached the 300mm lens to the chassis, it was time to try out the camera. I used 10 x 8 glossy paper negatives, rated at ISO 5 and developed in Harman Warmtone developer. Adobe will instantly turn them into positives and with the bonus

The chassis is plywood and pine – sturdy enough for a 300mm lens



Made by

Mike Rignall is an 81-year-old retired engineer.

He spent his working life in electronics, but has always had a passion for cameras and optics. On retirement, he set up a fully equipped workshop to indulge himself in his love of camera design and fabrication.

The components

- About 1/4sq metre of 6mm plywood
- 2m of 55 x 20mm pine
- A few offcuts of aluminium rod
- About 1/4sq metre of 400 micron PVC sheet for the bag bellows
- A 300mm (or near) achromat lens
- An old shutter for one of the options



BLAST FROM THE PAST

Leica M4-P

Ivor Matanle

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THE LEICA M4-P was built between 1980 and 1986, and has a six-position lever that erects brightline frames for 28mm, 35mm, 50mm, 75mm, 90mm and 135mm lenses in the viewfinder. Its Leica M mount allows the use of all Leica M lenses, from 1954 to the present day, with precise coupled rangefinder focusing, or earlier Leica screw-mount lenses with the appropriate Leica adapter. Usually in a black finish, silver-finish M4-P cameras were also made, but are scarce and more expensive. Some Leica collectors scorn the M4-P, believing it to be of inferior mechanical quality to the earlier M models. However, I used a small M4-P outfit for years without problems.



It's easy to make 10 x 8in paper negs with this home-made camera

of dish development it is a pretty flexible image-making process!

With the lens panel being removable, I used a simple manual shutter and f/256 pinhole. Inevitably, the exposure times were long, but any Weston exposure meter can be set to ISO 5 and simply extrapolating a few stops gives the exposure time.

This 10 x 8 camera was great fun to design and build, but I won't be giving up my Fujifilm digital camera any time soon!

What's good The Leica M4-P offers superlative reliability and optical performance with a magnificent viewfinder.

What's bad Not much, other than today's crazy prices.



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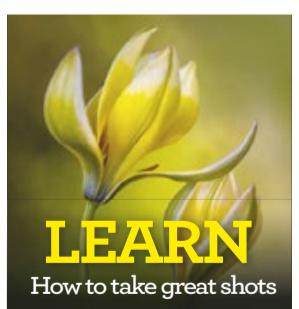
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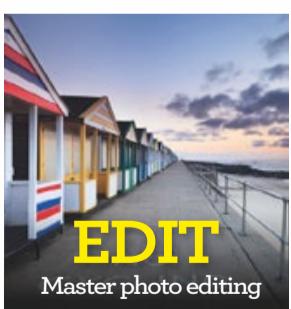


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Professor Newman on...

Lens-mount design

Professor Newman looks at the evolution of electronic lens/camera communication

In 1987, Canon produced the biggest single-step change in lens-mount design, with the introduction of its EOS, or 'Electro Optical System'. The major difference between this and previous mount systems was that all the communication between the lens and camera was electronic; moreover, it was digital electronic.

However, some of this wasn't new. The idea of electronic lens/camera communications started in 1969 with the East German company Pentacon. At the time, Pentacon still used the screw lens mount that was introduced on its Contax S camera in 1948. The big innovation in the late '60s was open-aperture through-the-lens metering, which required the lens to communicate to the camera the present aperture setting. The problem that Pentacon faced with the screw mount on its Praktica cameras was that the registration of the mount was not accurate enough to use the tab-and-lever arrangement that had become common on bayonet mounts. Instead, the company turned to electronic coupling, using contacts large enough to cater for the tolerances of the screw mount. This was an analogue method, in contrast to the digital ones used later with the first autofocus systems.

First autofocus systems

Autofocus systems required the camera to have more information from the lens, including focal length and the current setting of the focus scroll. The first system,

introduced by Minolta, used a small digital processor in the lens, which transferred that information to the camera using a simple communications protocol. The system remained mechanical in all other ways, including a mechanical lever for stopping down the aperture and controlling its setting from the camera.

In turn, most of the other camera manufacturers followed suit, including Nikon, which updated its venerable F mount to include the in-lens processor and digital communications. The only company lagging behind was Canon. However, in 1987, Canon introduced the EOS system, which

'The big innovation in the late '60s was open-aperture through-the-lens metering'

included the in-lens processor and digital communications, but also employed those communications to set the focus and aperture using small motors built into the lens.

Lens evolution

Over subsequent years, other manufacturers' lens systems evolved to look more superficially like the Canon system. First, they lost their aperture rings (although the control was still through that mechanical lever) and then they replaced the mechanical AF drive with motors in the lens.

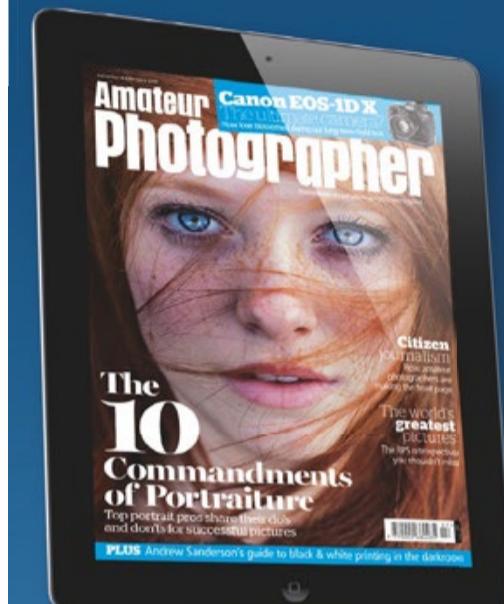
Now, Nikon has embarked on the final stage of that evolution. With the D3 camera, the company introduced new tilt-and-shift lenses, which included an electronic diaphragm system. Last year, Nikon introduced two high-end telephoto lenses using the same system, while at the beginning of this year its first 'affordable' lens using this system was introduced, the AF-S Nikkor 300mm f/4E PF VR ED (the E suffix denoting the electronic diaphragm). It is a fair bet that gradually the range will evolve so that there is a full range of E lenses. This will bring a small compatibility problem, in that cameras earlier than the D3 cannot stop these lenses down.



This 300mm lens uses Nikon's electronic diaphragm system

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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55-200/4.5-5.6 G AF-S DX VR
55-300/4.5-5.6 ED VR AF-S DX
60/2.8 AF-S Micro
70-200/2.8G ED VR1 AF-S
70-300/4.5-5.6G AF-S VR
85/1.4G AF-S
85/3.5G ED VR AF-S DX Micro
SB 910 Flash
SB 910 Flash



OLYMPUS



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E-PL7

E-M1

E-M5

E-M10

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CANON 550 EX SPEEDLITE EXC++	£80.00
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PANASONIC GF1 BODY COMP WITH ACCESSORIES MINT BOXED	£99.00
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SIGMA 30mm 1.8 2.8 DMR 1/3.5s MINT BOXED	£115.00
PANASONIC 45mm 12.8 MAC LEICA D VAR ELM MIC 4/3rds MINT BOXED	£399.00
PANASONIC LUMIX DMW-LVF1 VIEWFINDER MINT BOXED	£75.00
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SIGMA 105mm 12.8 MACRO EX DS 08 MINT FINISH MINT BOXED	£245.00
SIGMA 30mm 12.8 APO EX DG FOR SONY MINT CASED	£1,595.00
SIGMA 18 - 200mm 3.5/6.3 DC SLR GLASS FOR SONY MINT BOXED	£125.00
SONY 16 - 105mm 3.5/5.6 DT LENS WITH HOOD MINT	£195.00
SONY ALPHA 28 - 75mm 12.8 SAM LENS MINT BOXED	£249.00
TAMRON 70 - 200mm 2.8 SP DI LD IF MACRO FOR SONY MINT BOXED	£395.00
SIGMA 1.4 APO EX DG TELECONVERTER FOR SONY MINT BOXED	£125.00
Sony Alpha HVL-F36M FLASH GUN MINT CASED	£129.00
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Canon Autofocus, Digital Lenses, Canon FD

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CANON EOS 1N BODY EXC+	£145.00
CANON EOS 3 BODY EXC++	£199.00
CANON 16 - 35mm 2.8 "L" MKII AS NEW + CASE MINT BOXED	£875.00
CANON 17 - 10mm 44 LM "L" WITH FILTER MINT BOXED	£475.00
CANON 20 - 35mm 2.8 "L" MINT	£499.00
CANON 28 - 300mm 5.6/5.6 "L" IMAGE STABILIZER MINT...	£1,225.00
CANON 70 - 200mm 2.8/5.6 USM "L" IS IMAGE STABILIZER MINT BOXED	£899.00
CANON 70 - 200mm 2.8 USM "L" IS IMAGE STAB MK II MINT BOXED	£1,375.00
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CANON 70 - 300mm 4/5.6 USM "L" IMAGE STABILIZER MINT BOXED	£845.00
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CANON 17 - 55mm 12.8 USM IMAGE STABILIZER + HOOD MINT BOXED	£475.00
CANON 17 - 85mm 14/5.6 IMAGE STABILIZER MINT BOXED	£168.00
CANON 18 - 55mm 13.5/5.6 MK II MINT	£59.00
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CANON 18 - 200mm 13.5/5.6 EFS IMAGE STABILIZER MINT+HOOD	£325.00
CANON 28 - 80mm 13.5/5.6 USM MK V MINT	£49.00
CANON 28 - 90mm 14/5.6 USM MINT	£69.00
CANON 28 - 105mm 13.5/4.5 USM MINT	£145.00
CANON 28 - 135mm 13.5/5.6 USM IMAGE STABILIZER MINT BOXED	£195.00
CANON 28 - 200mm 13.5/5.6 USM MINT	£178.00
CANON 35 - 80mm 14/5.6 EF MKII MINT	£39.00
CANON 55 - 250mm 14/5.6 MK II IMAGE STABILIZER MINT BOXED	£159.00
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER MINT-	£295.00
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BRONICA ETRSI COMPLETE WLF, 120 BACK, 75mm LENS MINT	£199.00
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BRONICA ROTARY PRISM FINDER FOR ETRS/ETRSI MINT	£75.00
BRONICA SPEEDGRIP FOR ETRS/ETRSI MINT	£45.00
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BRONICA 150mm f 4 PS ZENZANON FOR SQ MINT-CASED	£145.00
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MAMIYA 43mm f 4.5 WITH FINDER & HOOD FOR 7/7I MINT BOXED	£799.00
MAMIYA 150mm f 4.5 WITH HOOD FOR 7/7I MINT BOXED	£395.00
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MAMIYA 250mm f 4.5 LENS FOR RZ MINT	£195.00
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MAMIYA 210mm f 4.5 SEKOR C FOR 645 MINT CASED	£195.00
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YASHICAMAT 124G COMPLETE WITH CASE MINT-CASED	£199.00

Nikon Manual



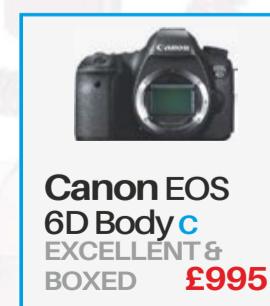
KEY

C: Chelmsford Store **L:** London Store

5IN1 20" COLLAPSIBLE REFLECTOR	L £20
AICO EXTENSION TUBE SET (MINOLTA MD FIT)	L £15
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AURORA MULTIBLITZ PROFILUX 200W STUDIO LIGHT	C £129
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AURORA SPILL KILL REFLECTOR	C £15
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BRONICA 60MM F2.8 PE	L £247
BRONICA 65MM F4 PS ZENZANON	C £99
BRONICA 80MM F2.8 S SQA	C £65
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CANON 100-400MM F4.5-5.6 L IS USM	L £810
CANON 100MM F2.8 MACRO EF USM	C £317
CANON 10-22MM F3.5/4.5 EFS USM	C £327
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CANON 135MM F2.5 SC FD	C £77
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CANON 15-85MM F3.5/5.6 IS USM EFS	C £397
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CANON 17-40MM F4 L USM	L £489
CANON 17-55MM F2.8 EF-S IS USM	C £475
CANON 17-55MM F2.8 IS USM EFS	L £415
CANON 17-85MM F4/5.6 IS USM EFS	L £134
CANON 17-85MM F4/5.6 IS USM EFS	C £134
CANON 180MM F3.5L MACRO USM	L £855
CANON 18-135MM F3.5/5.6 IS EFS	L £152
CANON 18-135MM F3.5/5.6 IS STM	L £240
CANON 18-135MM F3.5-5.6 IS STM	C £244
CANON 18-200MM F3.5/5.6 IS EFS	L £227
CANON 18-55MM F3.5/5.6 EFS	L £48
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CANON 28-135MM F3.5/5.6 IS USM	L £195
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HASSELBLAD EXTENSION TUBE 21	L £27
HASSELBLAD EXTENSION TUBE 55	L £35
HASSELBLAD EXTENSION TUBES 10	L £15
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JESSOP EXTENSION TUBE SET (3) (CANON EOS FIT)	L £37
JJC TM INTERVALOMETER	C £22
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KENKO TELEPLUS 3X AUTO TELECONVCERTER (OLYMPUS PEN F FIT)	C £10
KIRON 30-80MM F3.5-4.5 MACRO (NIKON AI FIT)	L £26
KIRON 70-150MM F4 & 2X TELECONVERTER (MINOLTA MD FIT)	L £23
KONICA AIBORG	C £45
LASTOLITE 50CM REFLECTOR	L £17
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LEICA 35-70MM F3.5 VARIO ELMAR R	L £215
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LOWEPRO STEALTH REPORTER D300 AW	L £56
LOWEPRO VERTEX 200AW BACKPACK	L £105
LOWEPRO VERTEX 300AW BACKPACK	L £122
LOWEPRO VIDEOPACK 250AW	L £56
MAMIYA 135MM F4 (FOR C330)	L £40
MAMIYA 150MM F3.5	C £55
MAMIYA 150MM F3.5 C (M645)	L £79
MAMIYA 210MM F4 C (M645)	L £86
MAMIYA 45MM F2.8 C (M645)	L £122
MAMIYA 65MM F4 L (MAMIYA 7 FIT)	L £400
MAMIYA AUTO EXTENSION RING 2	L £15
MAMIYA AUTO EXTENSION RING 3-S	L £15
MANFROTTO 303SPH MULTI ROW PANORAMIC HEAD	C £350
MANFROTTO ART 035 JAW CLAMP	C £26
MANFROTTO MT055PRO3 TRIPOD	L £89
METZ 45CL-4 & PC CABLE	C £40
METZ 45CL-4 FLASH	C £40
MINOLTA 100-300MM F4.5-5.6 AF	L £87
MINOLTA 100-400MM F4.5/5.6 APO AF	L £375
MINOLTA 16 (COMMISSION SALE)	L £50
MINOLTA 16 II SUBMINIATURE SPY-CAMERA	C £50
MINOLTA 16 SUBMINIATURE	L £64
MINOLTA 18-200MM F3.5-6.3 DT	L £215
MINOLTA 24-105MM F3.5/4.5 D AF	C £154
MINOLTA 24-85MM F3.5-4.5 AF	L £168
MINOLTA 35-70MM F4 AF	L £26
MINOLTA 35-80MM F4.5-6 AF	L £45
MINOLTA 3X1 & 35-80MM	L £48
MINOLTA 50MM F1.7 AF	C £127
MINOLTA 5200I FLASH	L £42
MINOLTA 70-200MM F4.5-5.6 MD	L £26
MINOLTA 70-210NN F4.5-5.6 AF	C £42
MINOLTA 75-200MM F4.5 MD ZOOM	L £30
MINOLTA 75-300MM F4.5-5.6	C £55
MINOLTA 75-300MM F4.5-5.6 AF	C £82
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NIKON 1 J2 & 10-30MM	C £199
NIKON 1 V1 & 10-30MM	L £199
NIKON 105MM F2.8G ED N VR AF-S MICRO NIKKOR	L £499
NIKON 12-24MM F4G AF-S IF-ED DX	C £440

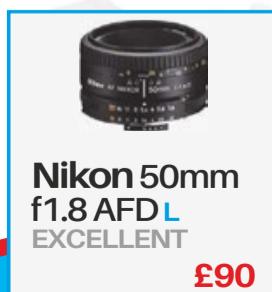


ED SELECTION

NIKON 135MM F3.5 (AI FIT)	L £105	PENTAX K2 BODY	C £127
NIKON 135MM F3.5 NIKKOR-Q	L £65	PENTAX K5 BODY (LIMITED SILVER)	L £399
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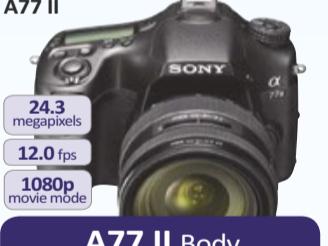


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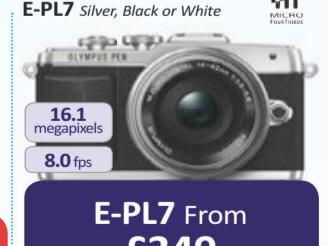
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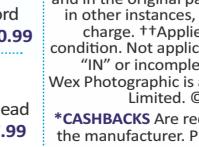
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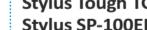
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Minolta AF 28-80mm f4/5.6 XI	£59	Tokina 70-210mm f4/f5.6 SD	£49
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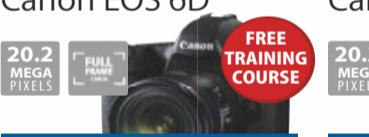
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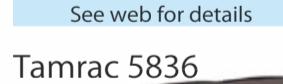
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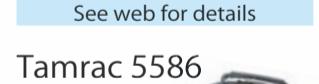
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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 9 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
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T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
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T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
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T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R2400
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Lilly Inks
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
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T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
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T0840/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
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T1291 Black	£10.99 11.2ml	£5.49 16ml	Photo R2000 Kingfisher Inks
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T1591-9, each	£14.99 17ml each or £107.99 set of 8	Check Website.	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
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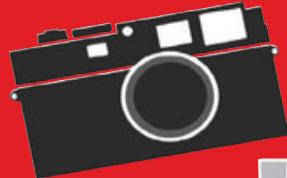
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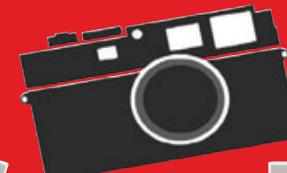
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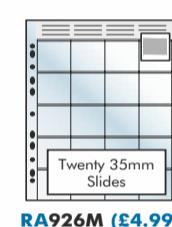
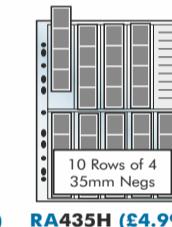
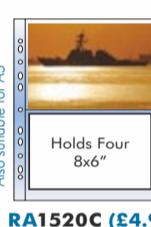
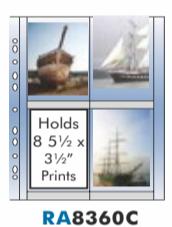
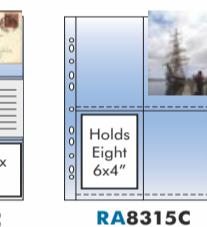
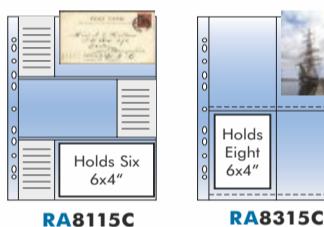
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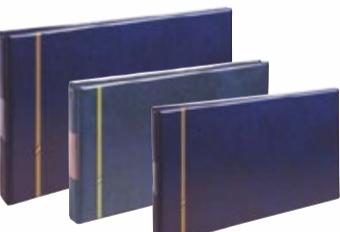
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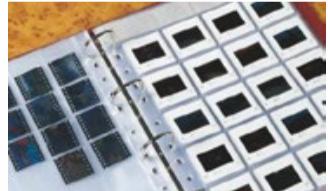
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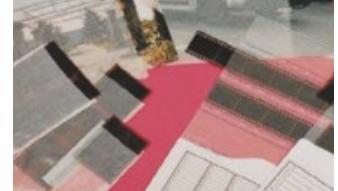
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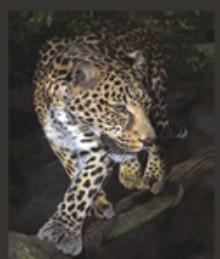
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Final Analysis

Roger Hicks considers...

Marilyn Monroe and Arthur Miller, 1960, by Inge Morath



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This was shot in Reno, Nevada, USA, during the making of *The Misfits* in 1960. The script was by Arthur Miller, one of the greatest playwrights of the 20th century, and the female lead was a very fine actress: Marilyn Monroe. They had an affair in 1951, and in 1956 he left his wife and married Monroe. However, the marriage was on the rocks by 1960 and they divorced in 1961. On 17 February 1962, Miller married Inge Morath, who took this picture.

Armed with this history, we can look at the picture anew. There is already a strange separation in it. Monroe has turned her back on both Miller and the photographer. She is not only looking out of the window, apparently ignoring them, but she is also partially isolated from the rest of the room by the net curtain. Miller is looking towards her, but he is much

closer to Morath. The (visually) huge table lamp forms a literal and figurative barrier between the two subjects.

Phrased like this, the composition looks brutally, clunkingly obvious. In fact, you can make the symbolism even worse. Visually, Miller and Monroe are about equidistant from that lamp. But there is a third point to the triangle that is centred upon the lamp: Morath.

When I chose this picture, I knew little or nothing of these details. I knew that Monroe and Miller had been married, but I had quite forgotten that he had later married Morath and I was completely unfamiliar with the precise dates. It simply struck me as a strange, alienated picture with an odd composition and curious lighting: Miller is almost wearing a halo, while the curtain around Monroe is reminiscent of a bridal veil. I knew, of

course, that Monroe died in 1962 in highly questionable circumstances; I did not know about the son with Down's Syndrome born to Morath and Miller in 1966, who was institutionalised shortly after his birth.

I could comment on the flare resistance of the lens, or about how Morath was influenced by the famous Nazi *Entartete Kunst* (Degenerate Art) exhibition of 1937 – unfortunately for the Führer, in its favour rather than against it. But rather than aesthetic or technical considerations, it most of all reminds me why, when I open a bottle of wine, I pour a little on the ground as a libation to Apollo and all the gods. There is a great deal to be said for hard work and talent, but at least as much is down to luck and chance. Monroe, Morath and Miller all had great good fortune and great ill-fortune. Would you change places with any of them?

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Baron**

AP

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